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NEWSPAPER

Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 16, 2002

Amid Changes, Local PDs Still Call Shots On Music

BY MARC SCHIFFMAN and GAIL MITCHELL

It's no surprise that the consolidation of U.S. radio in recent years has changed the role of many local PDs. At the largest radio chains, PDs typically maintain a high degree of autonomy when it comes to music decisions. But the chains differ in the amount of input provided by central programming executives. Further, policies vary on matters of record-company relationships and contact with independent promoters.


BOB NEIL
COX RADIO

Certainly, today's PD is less the jeans-wearing "mad scientist"—as Cox Radio CEO Bob Neil puts it—and more the straight-ahead business person.

"These are not just music guys hanging out," Cumulus chairman/CEO Lew Dickey says. "These are businessmen, managers with a hell of a lot on their plate."

The role of the PD has caught the attention of the media recently, as the consumer press has attempted to examine the chains' relationships with independent promoters. This scrutiny has illustrated the confusion that exists

(Continued on page 119)

Jackson 'Drives' To CMA Victory

Big-Selling Arista Nashville Artist Wins Five Major Awards

BY DEBORAH EVANS PRICE

NASHVILLE—Arista Nashville recording artist Alan Jackson dominated the 36th annual Country Music Assn. (CMA) Awards Nov. 6 at Nashville's Grand Ole Opry House, winning five awards: entertainer, male vocalist, and album (*Drive*), as well as single and song of the year for "Where Were You (When the World Stopped Turning)."


ALAN JACKSON


MARTINA McBRIDE

At the cash registers, Jackson was already winning before he picked up the first trophy, as he had been reaping the benefits of special retail programs spotlighting CMA Award nominees. "We saw it this week," RCA Label Group (RLG) chairman Joe Galante says. "His record was up by about 10%, and it was all the promotions from the accounts setting up the record. Of course, everything from here sets us up for Thanksgiving and Christmas."

Drive has already sold 2.6 million, according to Nielsen SoundScan. With 10 nods, Jackson went into the awards as the most-nominated artist of the night. The show was broadcast on CBS to an audience of 17.6 million, according to Nielsen Media Research, approximately equal to last year's audience.

Jackson's five wins place him in an elite category with Johnny Cash and Vince Gill—the only two other artists to win five awards in one night. Cash accomplished the feat in 1969 and Gill in 1993.

"I didn't realize it until after the show, when somebody said Vince Gill and Johnny Cash had won five," Jackson told *Billboard*. "Going into it with the nomi-

(Continued on page 120)

Matchbox Twenty Strikes New Chords



BY MELINDA NEWMAN

NEW YORK—Lead singer Rob Thomas knows the key to Matchbox Twenty's popularity: "Our saving grace has been that we're not hip," Thomas declares. "There are a lot of bands, and the best thing about them is they're them. It's never been hip to be us."

Hip? Maybe not. Successful? Without a doubt. Since its 1997 debut, with *Yourself or Someone Like You*,

(Continued on page 20)



'Spider-Man' Spins Autumn Video Bonanza

BY JILL KIPNIS

LOS ANGELES—Home-video sales continue to boom amid a declining market for CDs, as Columbia TriStar Home Entertainment reports that its release of *Spider-Man* has set both a first-day and first-week sales record. Columbia

(Continued on page 12)

Effect Of Elections On Music Biz; Reports Differ On Internet CD Sales Trends: Page 4 • '8 Mile' Soars To No. 1: Page 107

Music & Money
SPOTLIGHT BEGINS ON PAGE 93

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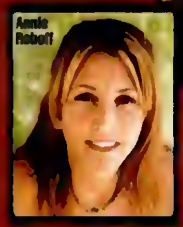
Where Songwriters


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Gary Burr


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Ira Dean


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Don Schlitz


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Jamie O'Neal


Diane Warren


Caley McCabe

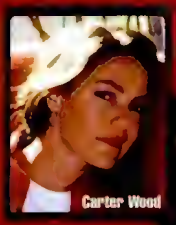

Zach Lyle


Thom Shepherd


Tammy Hyler

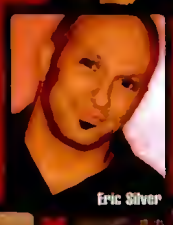

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Tommy Rocco


Carter Wood


Todd Cerney


Chris Knight


Eric Silver


Cyndi Thomson


Kim Tribble


Michael White


Allen Shamblin


Steven Dale Jones


Leslie Satcher


Kim Williams


Anthony Smith


John Barlow Jarvis


Jason Deere


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SONGWRITER/ARTIST
OF THE YEAR



RIVERS RUTHERFORD
SONG OF THE YEAR
Ain't Nothing 'Bout You
PUBLISHERS: Memphisto Music
Universal Music Publishing Group



GARY BAKER
SONG OF THE YEAR
I'm Already There
PUBLISHERS: Josh Nick Music / Swear
By It Music / Zomba Enterprises

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02 COUNTRY AWARD WINNERS

APA

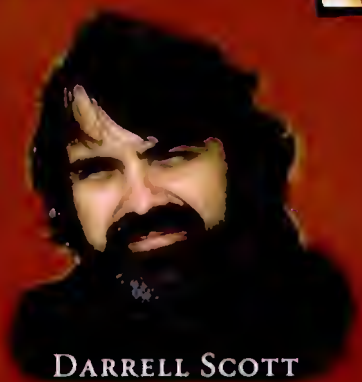
Hang Their Hits



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SONG OF THE YEAR
I'm Already There
PUBLISHERS: Josh Nick Music | Swear By It Music | Zomba Enterprises



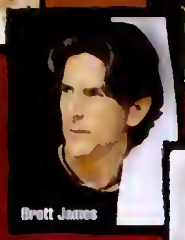
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DARRELL SCOTT
SONGWRITER OF THE YEAR





























































Not pictured David Wills and Stephen Wertel

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Impact Of New Senate Leaders Uncertain

NEWS ANALYSIS

BY BILL HOLLAND

WASHINGTON, D.C.—As the Republican party comes away from the Nov. 5 elections with control of both House and Senate, music-industry insiders here say that while committee and subcommittee chairs will be different in the Senate, many of the faces will be familiar. Also, lawmakers may find it difficult to assemble the consensus necessary among all the players in the copyright-related industries to forge legislation in that arena.

The change in parties means less of a chance for a lame-duck session of Congress this month to resolve unfinished business. Even if legislators come back simply to pass a brief continuing resolution regarding the budget, a still-pending bill that would offer small Webcasters a break on digital-performance royalties will likely fall by the wayside until next year.

On the Senate side, Sen. Orrin G. Hatch, R-Utah—who was not up for re-election—is expected once again to take the chair of the Judiciary Committee, a position he held last year prior to the defection of Sen. James M. Jeffords of Vermont from the Republican party that gave Democrats a majority.

As chairman from the mid-'90s onward, Hatch shepherded through major copyright legislation, including the Digital Millennium Copyright Act (DMCA) and the Sonny Bono Copyright Term Extension Act. He also approved the repeal of a law that had made sound recordings works-made-for-hire under the Copyright Act.

The four members of the Judiciary Committee up for re-election all maintained their old seats handily. Sen. Strom Thurmond, R-S.C., is retiring, and Republicans are expected to add two new members to the committee in January.

Observers say that even with Hatch as chair and Sen. Patrick Leahy, D-Vt., returning as ranking member, the committee must deal with an enlarged number of players in the copyright arena, which might impede passage of legislation.

Recording Industry Assn. of America chairman/CEO Hilary Rosen says: "There's so many players and so many opposing views among so many varied constituencies in the area of copyright law now that I just don't think there's going to be a consensus on something to move forward. So I don't know what issues are going to get majority support—except for strict enforcement of [anti-piracy] laws. But in terms of technology or opening up [to rewrite sections of] the DMCA or other mandates, I just don't see it."

Veteran lobbyist Ben Palumbo of Palumbo & Cerrell—which represents ASCAP on Capitol Hill—says, "It's important to find out who those new people who fill those [Judiciary Committee] vacancies are, and if they're sensitive to the needs of the creative community."

Rosen and other observers also say that the


HATCH


ROSEN


CHAITOVITZ


SENSENBRENNER

Senate Judiciary Committee's primary focus will be elsewhere, including the probable retirement of one or more justices of the Supreme Court.

Recording Artists' Coalition co-counsel Jay Rosenthal calls the new Congress a "mixed blessing" and is also thinking about possible Supreme Court nomination hearings before the committee.

"There may be two or three Supreme Court openings in the near future," he says. "Recording artists may never have a better chance to ensure that Supreme Court nominees are vetted for their opinion on controversial aspects of copyright law. Since renewal and termination-rights issues are upon us already, there is no doubt a brave recording artist will one day step up and challenge the constitutionality of the work-for-hire provision. Recording artists will certainly like to know the opinion of any Supreme Court nominee on that issue."

Rosen does not believe Congress will take on the red-hot issue of reforms in recording artists' contracts: "No legislature is capable of dealing with the kind of variety and complexities that arise in contracts. These issues have to be worked out between record companies and artists."

Rosenthal says, "Republicans are perceived as being very pro-business, and that might not bode well for recording artists trying to change the artist/label relationship through legislation—especially if the initiative is characterized as pro-labor."

The American Federation of Television and Radio Artists (AFTRA) supports contract reform. AFTRA director of sound recordings Ann Chaitovitz says, "Both Hatch and Leahy are sympathetic to artists' rights, and we need to convince Republicans that recording artists are in essence small businesses."

In the House, Rep. F. James Sensenbrenner Jr., R-Wis., continues as chair of the Judiciary Committee, and Rep. Lamar S. Smith, R-Texas, is expected to chair the Subcommittee on Courts, the Internet, and Intellectual Property. Palumbo sees three full committee vacancies and one on the sub-committee.

Rosen says she looks forward to working with Smith, who chaired the Judiciary Committee's Crime Subcommittee, "because our No. 1 priority next year will be [copyright] enforcement." Smith is also co-sponsor of a pending pro-industry bill that would allow content companies to use so-called "self-help" technological measures, short of hacking, to slow down or impede the peer-to-peer file sharing of unauthorized music files.

On the full Judiciary Committee, veteran Rep. John Conyers Jr., D-Mich., will return as ranking Democrat; on the subcommittee, Rep. Howard Berman, D-Calif., is back as ranking Democratic member.

SoundScan Figures Counter Sales Drop Claims

Comscore Says Online Sales Are Down 25%; Nielsen's Picture Is Far Less Gloomy

BY BRIAN GARRITY

NEW YORK—A widely publicized new study by market-research firm Comscore Networks argues that sales of CDs via the Internet are falling at a faster clip than the decline of music sales in the offline world. But the results of the report—which contends that online CD sales are down 25% at $545 million through the first nine months of the year—are not in line with Nielsen SoundScan data.

While Nielsen SoundScan does not break out e-commerce sales figures, the larger category in which e-commerce is measured, nontraditional sales—a category that also includes direct-TV sales offers and venue sales—is only off 2% year-to-date, with sales of 17.5 million units. A direct dollar value is not applicable, but with the average CD selling at between $10 and $20, it nonetheless suggests the sector has a far smaller value than that which Comscore states.

What's more, Nielsen SoundScan reports that sales volume for the top 100 albums sold online is up compared with a year ago. The top 100 albums have accounted for online sales of 1.88 million units year-to-date, up from sales of 1.49 million units in the same period of 2001.

Total unit music sales—online and offline—are off 12.9% year-to-date, Nielsen SoundScan reports (see Market Watch, page 10).

Part of the discrepancy is based on the methodology of the Comscore study. Unlike SoundScan—which measures the number of units sold through a point-of-sale monitoring system—Comscore's results are derived from a measurement of the music-buying activity of 1.5 million study participants, which are then projected across the total number of Internet users in the U.S. The Comscore results also reflect music purchases at record-club Web sites and such digital-music services as Pressplay. Neither are measured by Nielsen SoundScan.

The Comscore study claims that online CD sales have slipped as traffic at peer-to-peer networks has increased. Comscore reports that traffic at file-sharing site Kazaa has grown from less than 1 million monthly at-home users in June 2001 to more than 10 million in September 2002.

While making no direct correlations, Comscore VP Daniel Hess says the inverse relationship between the decline in online sales and the rise in peer-to-peer traffic "suggests" that file sharing is, in fact, having an impact on e-commerce sales.

Critics of the study do not dispute the notion that Internet piracy is negatively impacting sales of music—CDs and otherwise—online, but they take issue with the accuracy of Comscore's claims regarding the size of the e-commerce market and the steepness of the decline in online vs. offline sales.

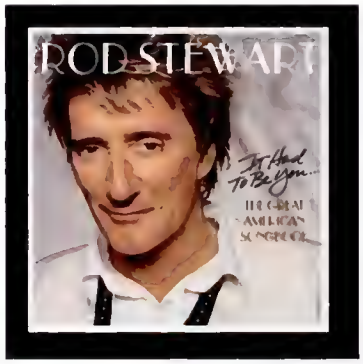
Four the Record

Thank You Santana, Foo Fighters, Rod Stewart and Elvis Presley

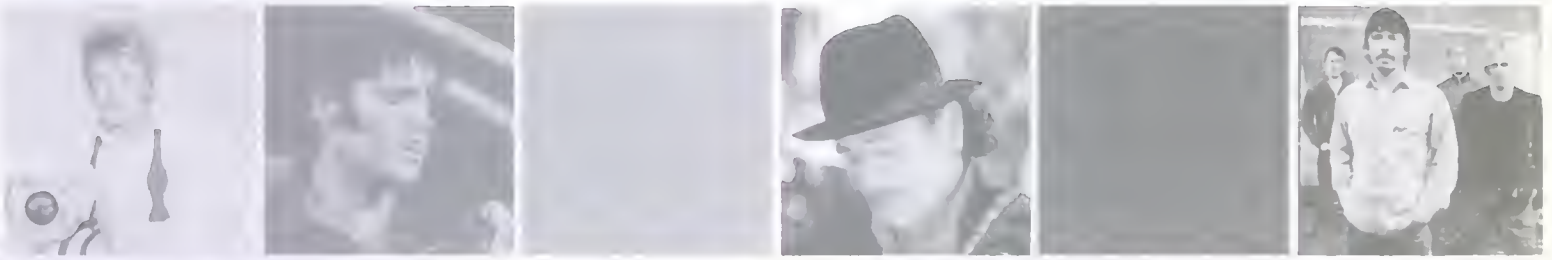












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Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
SOUNDTRACK	8 Mile	108
BLUEGRASS		
SOUNDTRACK	O Brother, Where Art Thou?	76
BLUES		
DELBERT MCCLINTON	Room To Breathe	112
CONTEMPORARY CHRISTIAN		
MICHAEL W. SMITH	Worship Again	110
COUNTRY		
RASCAL FLATTS	Melt	75
ELECTRONIC		
OAKENFOLD	Bunkka	73
GOSPEL		
KIRK FRANKLIN	The Reburth Of Kirk Franklin	110
HEATSEEKERS		
THE USED	The Used	111
INDEPENDENT		
LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	111
INTERNET		
TORI AMOS	Scarlet's Walk	112
LATIN		
LOS TIGRES DEL NORTE	La Reina Del Sur	73
POP CATALOG		
VARIOUS ARTISTS	Now That's What I Call Christmas!	112
R&B/HIP-HOP		
SOUNDTRACK	8 Mile	54
REGGAE		
SHAGGY	Lucky Day	110
SOUNDTRACK		
	8 Mile	112
WORLD MUSIC		
THE CHIEFTAINS	Down The Old Plank Road/The Nashville Sessions	110

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
EMINEM	Lose Yourself	117
ADULT CONTEMPORARY		
FAITH HILL	Cry	118
ADULT TOP 40		
AVRIL LAVIGNE	Complicated	115
COUNTRY		
KEITH URBAN	Somebody Like You	76
DANCE CLUB PLAY		
THICK DICK FEATURING LATANZA WATERS	Insatiable	73
DANCE/MAXI-SINGLES SALES		
MADONNA	Die Another Day	73
HOT LATIN TRACKS		
LAS KETCHUP	Asereje	79
HOT R&B/HIP-HOP		
LL COOL J	Luv U Better	56
RAP TRACKS		
MISSY "MISDEMEANOR" ELLIOTT	Work It	52
ROCK/MAINSTREAM		
NIRVANA	You Know You're Right	115
ROCK/MODERN		
NIRVANA	You Know You're Right	115
TOP 40 TRACKS		
EMINEM	Lose Yourself	115

Videos

TITLE	PAGE
TOP VHS SALES	
SCOOBY-DOO	103
DVD SALES	
E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN)	103
HEALTH & FITNESS	
DARRIN'S DANCE GROOVES	102
KID VIDEO	
RAPUNZEL	102
MUSIC VIDEO SALES	
MARILYN MANSON: GUNS, GOD AND GOVERNMENT	102
MUSICAL/VARIETY	
WWE: SUMMERSLAM	102
RENTALS	
MR. DEEDS	103

Unpublished

No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
RENEE FLEMING	Bel Canto
CLASSICAL CROSSOVER	
BOND	Shine
JAZZ	
DIANA KRALL	Live In Paris
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop 2
NEW AGE	
ENYA	A Day Without Rain

Billboard

NOVEMBER 16, 2002 • VOLUME 114, No. 46

Top of the News

10 The first Hip-Hop Odyssey Film Festival & Awards at the Bronx (N.Y.) Museum of Arts shine spotlight on films with hip-hop themes.



JUSTIN TIMBERLAKE

Artists & Music

12 Executive Turntable: Lou Plaia is named VP of marketing for Lava Records.

16 Deborah Cox makes her J Records debut with *The Morning After*.

16 The Beat: A&R executives Michael Caplan and Larry Miller launch the Or Music imprint.

18 Continental Drift: A reconfigured Ploughound returns with its new self-made single.

19 The Classical Score: The works of composer Mark-Anthony Turnage are revisited via new releases and stage performances.

21 Higher Ground: Avalon's Janna Long makes her solo debut with *Janna* for Sparrow Records.

21 In The Spirit: The lead single from John P. Kee's *Blessed by Association* is a hit at gospel radio.

22 Touring: Trans-Siberian Orchestra moves into larger venues on its holiday touring route.

23 Boxscore: Paul McCartney grosses more than $7 million from four shows.

24 Reviews & Previews: TLC, Justin Timberlake, and Toni Braxton take the spotlight.

52 R&B: 702 reunites for *Star*, its third Motown set.

55 Words & Deeds: AVS Records makes its artist debut with Prince Ep's *For the Six*.

72 Beat Box: A Mitsubishi car commercial gives new life to Télépopmusik's album.

74 Country: ASCAP, BMI hold annual Country Music Awards.

77 Latin Notas: Puerto Rican indie label VI Music inks a deal with UMVD.

77 Latin: Ricardo Arjona combines real-life lyrics with pop sensibilities on *Santo Pecado*.

80 Jazz Notes: Producer Joel Dorn launches his Hyena imprint with four album reissues.

81 Studio Monitor: Ken Caillat and Claus Trelby launch Highway1 Studios.



PHIL COLLINS 20YEARS OF HITS



SPOTLIGHT BEGINS ON PAGE 57

82 Songwriters & Publishers: Former music-publishing executives Ron Sobel and Joyce Lapinsky now run North Star Media.

International

83 Japanese labels tap into the country's 25-plus demographic with themed compilations.

84 Hits of the World: Nelly's "Dilemma" tops the charts in Germany, Australia, and the Netherlands.

85 Global Music Pulse: Russlan pop duo T.a.t.u. moves more than 1 million units of its album *200 Kmh in the Wrong Lane*.

Merchants & Marketing

89 Hastings Entertainment executives focus on the importance of a diverse product offering.

90 Declarations of Independents: Sundazed Music opens new offices in Coxsackie, N.Y.

91 Retail Track: Alliance Entertainment looks set to purchase some of Music Network's assets.

92 Music & Money: Monarc Entertainment president Jerry Blair hopes to build Mariah Carey's brand via her new imprint.

102 Home Video: Home-video companies begin to strategize for a successful first quarter 2003.

Programming

106 Music & Showbiz: *American Idol* is coming to the big screen.

Features

10 Market Watch

88 Update/Good Works: The 2002 Covenant With Youth Dinner Gala is Nov. 13.

104 Classifieds

107 Between the Bullets: Eminem's *8 Mile* soundtrack commands The Billboard 200.

121 Billboard.com: What's online1 this week.

122 The Billboard BackBeat



RICARDO ARJONA

At a Glance

113 Chart Artist Index

118 Chart Song Index



Chart Beat

by Fred Bronson

M & EMINEM: It took veteran Chart Beat reader **William Simpson** to notice this one. While **Eminem** remains No. 1 on The Billboard Hot 100 with "Lose Yourself" (Shady/Interscope), 23 years ago this month, **M** was No. 1 with "Pop Muzik." That candy-coated coincidence aside, while "Lose Yourself" is in its second week in pole position, its parent album enters The Billboard 200 at No. 1. *8 Mile* is listed on the chart as a soundtrack, but it's to the film that stars Eminem and features music by him.

COMPLEX: **Avril Lavigne** leads the Adult Top 40 chart for the 16th week with her debut hit, "Complicated" (Arista). That's the longest run at No. 1 for any solo female artist in the history of this chart, surpassing the previous record of 14 weeks held by **Natalie Imbruglia** with "Torn." If "Complicated" is still on top next issue, Lavigne's song will be tied with the **Goo Goo Dolls'** "Iris" for third place among the longest-running titles at No. 1. The longest reigns belong to "Smooth" by **Santana Featuring Rob Thomas** (25 weeks) and "Wherever You Will Go" by **the Calling** (23 weeks).

SEALED & DELIVERED: It's a rare event when a **Stevie Wonder** album debuts on The Billboard 200, as the creative genius has not concentrated on being prolific. He only had two albums debut in the '90s: *Music From the Movie Jungle Fever* peaked at No. 24 in 1991, and *Conversation Peace* reached No. 16 in 1995.

Seven years later, *The Definitive Collection* (Motown/UTV) is new at No. 35. It's Wonder's 26th album to chart, and his span of albums now stretches to 39 years and four months, dating back to the July 13, 1963, debut of *Little Stevie Wonder/The 12 Year Old Genius*.

JENNY TAKES A RIDE: **Jennifer Lopez** is apparently one week away from collecting her seventh top 10 hit on the Hot 100. "Jenny From the Block" (Epic) just misses the mark this issue, as it glides 13-11.

Lopez started her chart career with two top 10 hits: "If You Had My Love," which spent five weeks at No. 1 in 1999, and "Waiting for Tonight," which peaked at No. 8 that same year. Her third chart entry, "Feelin' So Good," stopped at No. 51 in 2000, but the hits resumed with "Love Don't Cost a Thing," a No. 3 hit in 2001. The follow-up, "Play," is the only other Lopez song to miss the top 10; it went to No. 18, also in 2001. The next two Lopez tracks each went to No. 1. "I'm Real" had a five-week run, and "Ain't It Funny" remained on top for six weeks. Both featured **Ja Rule**. "I'm Gonna Be Alright," featuring **Nas**, went to No. 10 earlier this year. "Block" also features guest artists: **Jadakiss** and **Styles**.

'UP' & 'UP!' ARE AWAY: While **Peter Gabriel** falls 63-91 on The Billboard 200 with his new album, *Up* (Real World/Geffen/Interscope), **Shania Twain** enters Hot Country Singles & Tracks at No. 57 with the title track from her new album, "Up!" (Mercury).

More Fred Bronson each week at www.billboard.com.

Major props go out to the Insane Clown Posse!



After being in the game for over ten years, you finally accomplished your lifetime goal: the release of all of the six Joker's Card CDs as planned. Even though you never got your dues from the industry (nominations, Grammys, etc.), you have to know that from your monster-sized fan base (*The Juggalos*) to your seven different certifications (5 Gold, 2 Platinum: *Riddlebox*, *The Great Milenko*, *The Amazing Jeckel Brothers*, *Forgotten Freshness Vol. 1 & 2*, *Big Money Hustlas*, and *Shockumentary*) to your annual convention (*Gathering of the Juggalos*) to your legendary Halloween shows (*Hallowicked*) to your own wrestling company (*J.C.W.*) to your own exploding clothing line (*Hatchet Gear*), you get your appreciation and respect from where it's most important: your fans.

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THE WRAITH
SHANGRI-LA

1992 1993 1995 1997 1999 Nov. 5th, 2002

BMI® COUNTRY AWARDS 2002

AIN'T NOTHING 'BOUT YOU
Tom Shapiro
Sony/ATV Tree
Wenonga Music

ALL OVER ME
Blake Shelton
Gosnell Music
Sony/ATV Tree

ANGELS IN WAITING
Stewart Harris
psermusic III, Ltd.
Wide Ocean Music

ANGRY ALL THE TIME
Bruce Robison
Bruce Robison Music
Windsor Music

AUSTIN
Heidi Newfield
Sweet Town Publishing, Inc.

BE THERE
Troy Verges
Music of Windsong, Inc.

BEING ON THE OUTSIDE
Troy Verges
Tony Martin
Music of Windsong, Inc.
Sony/ATV Tree
Universal-Songs of PolyGram International, Inc.
Warner-Tamerlane Publishing Corp.

CHAIN OF LOVES
Clint Black
Lisa Hemphill
Pal Of Mine Publishing
Sony/ATV Tree
Universal-Songs of PolyGram International, Inc.

THE COWBOY IN ME
Al Anderson
Jeffrey Steele
Gottahaveable Music
Songs of Windswept Pacific
Stairway to Heaven's Music

DON'T HAPPEN TWICE
Thom McHugh
Copyright.net Music
McMore Music

GROWN MEN DON'T CRY
Tom Douglas
Sony/ATV Tree

I HOPE YOU DANCE (2nd Award)
Tia Sillers
Choice is Tragic Music
Ensign Music Corporation

I WANNA TALK ABOUT ME
Bobby Braddock
Sony/ATV Tree

I WOULD'VE LOVED YOU ANYWAY
Troy Verges
Tony Martin
Universal-Songs of PolyGram International, Inc.
Warner-Tamerlane Publishing Corp.

I'M A SURVIVOR
Phillip White
Murrah Music Corporation

I'M ALREADY THERE
Richie McDonald
Sony/ATV Tree

I'M JUST TALKIN' ABOUT TONIGHT
Scott Emerick
Toby Keith
Big Yellow Dog Music
Sony/ATV Tree
Tokeco Tunes

I'M MOVIN' ON
Phillip White
Murrah Music Corporation

I'M TRYIN'
Jeffrey Steele
Gottahaveable Music
Songs of Windswept Pacific

IF I FALL YOU'RE GOING DOWN WITH ME
Matraca Berg
Hillbilly Music
Songs of Sally Sue's Medicine Show

IF YOU CAN DO ANYTHING ELSE
Billy Livsey
Billy Livsey Music
EMI-Blackwood Music, Inc.

IN ANOTHER WORLD
Tom Shapiro
Wally Wilson
Songs of Nashville DreamWorks
Sony/ATV Tree
Uno Mas Music
Wenonga Music

IT'S MY TIME
Billy Crain
Sony/ATV Tree

JUST LET ME BE IN LOVE
Tony Martin
Mark Nesler
Tom Shapiro
Dona Bay Music
Glitterfish Song Tree
Mosaic Music
Sony/ATV Tree
Wenonga Music

KATIE WANTS A FAST CAR
Steve Warner
Steve Warner Music

THE LONG GOODBYE
Ronen Sinai
Universal-Songs of PolyGram International, Inc.

LOVE OF A LIFETIME
Kevin Brandt
Songs of Lastrada

LOVING EVERY MINUTE
Monty Criswell
Tom Shapiro
Sony/ATV Tree
Wenonga Music



SONGWRITERS OF THE YEAR

- TOM SHAPIRO
- TROY VERGES

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MEANWHILE BACK AT THE RANCH
Wayne Kirkpatrick
Sell the Cow Music
Warner-Tamerlane Publishing Corp.

ON A NIGHT LIKE THIS
Karen Staley
Warner-Tamerlane Publishing Corp.

ONE MORE DAY (2nd Award)
Bobby Tomberlin
Mike Curb Music

ONLY IN AMERICA
Kix Brooks
Don Cook
Ronnie Rogers
Buffalo Prairie Songs
Don Cook Music
Ronnie Sue Music
Sony/ATV Tree

PICK ME
Keith Barrie
Sonny Harp
(Heidi Newfield)
Hopsack Music
Warner-Tamerlane Publishing Corp.

REAL LIFE (I NEVER WAS THE SAME AGAIN)
[illegible] Janosky
Castrie Music
Whiskey Gap Music

RIDING WITH PRIVATE MALONE
Wood [illegible]
LG [illegible] Music
Wood [illegible] Music

RIGHT WHERE I NEED TO BE
Casey Beathard
Kendell Marvel
Big [illegible] Dog Music
[illegible] Broadway Music, Inc.
Sony/ATV Acuff Rose
Sony/ATV Tree

SHE MISSES HIM
Tim Johnson
[illegible] Blackwood Music, Inc.
Tim Johnson Music Publishing

SIX PACK SUMMER
Charlie Black
EMI Blackwood Music, Inc.
Polebridge Tunes

SWEET SUMMER
Michael Dulaney
Desert Dreams Music
Ensign Music Corporation
Michaelhouse Music, Inc.

WHAT I REALLY MEANT TO SAY
Tommy Lee James
Chris Waters
Chris Waters Music
Sony/ATV Tree
Still Working For The Man Music, Inc.
Tommy Lee James Songs

WHEN I THINK ABOUT ANGELS
Sonny Tillis
Warner-Tamerlane Publishing Corp.

WHERE THE BLACKTOP ENDS
Steve Wariner
Steve Wariner Music

WHERE THE STARS AND STRIPES AND THE EAGLE FLY
Casey Beathard
Aaron Tippin
Sony/ATV Acuff Rose
TCT Rose Songs

WHILE YOU LOVED ME
Danny Wells
Irving Music

WHO I AM
Brett James
Troy Verges
Songs of Teracel
Songs of Universal, Inc.
Sony/ATV Tree

WITH ME
Troy Verges
Songs of [illegible]

WRAPPED UP IN YOU
Wayne Kirkpatrick
Sell the Cow Music
Warner-Tamerlane Publishing Corp.

YOU MADE ME THAT WAY
David Malloy
Malloy's Toys [illegible]
Warner-Tamerlane Publishing Corp.

YOU WON'T BE LONELY NOW
Brett James
Songs of Teracel
Sony/ATV Tree

YOUNG
Steven McEwan (PRS)
Careers-BMG Music Publishing, Inc.

SONY/ATV MUSIC PUBLISHING NASHVILLE

PUBLISHER OF THE YEAR



SONG OF THE YEAR

I'M ALREADY THERE

RICHIE McDONALD
WRITER

SONY/ATV TREE
PUBLISHER



ICON AWARD

BILL ANDERSON

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N.Y. Film Festival Highlights Hip-Hop

H2O Will Feature Panel Discussions, Film Screenings, And Award Show

BY CARLA HAY

NEW YORK—Hip-hop's impact on movies is being recognized with the first H2O (Hip-Hop Odyssey) Film Festival, to be held Nov. 13-17 at the Bronx (N.Y.) Museum of the Arts.

Highlights of the festival include panel discussions and screenings of *Tupac Vs.* (its world premiere), *Big Pun: Still Not a Player*, *Welcome to Death Row*, *Paid in Full*, and *Wild Style*. The event concludes with the H20 Hip-Hop Odyssey Awards for actors and filmmakers.

While other film festivals showcase movies about urban culture or ethnic minorities, the driving force of the H2O festival is hip-hop, event founder and executive director Martha Diaz says: "The films chosen for the festival had to have at least one of the four elements of hip-hop: breaking, B-boying, DJing, and rapping. The movies have to include members of the hip-hop community."

What's even more unusual about the H2O festival is that admission is free. Diaz hopes that this will not only attract a large turnout but that it will also be "an educational experience. My



DIAZ

mission in starting this festival was to create a standard: to focus on quality films with a message and that have images that may counteract what we may see on MTV and BET. The message in these films is more important to me than what's considered hot."

Diaz has more than 10 years' experience in music and video/film production. She used to work with late director Ted Demme, one of the originators of the groundbreaking TV series *Yo! MTV Raps*. Diaz is also a teacher who founded her own production/consulting company, Akasha Entertainment.

"People used to say that rap wasn't going to last, and now it's a billion-dollar business," adds award-winning filmmaker Tania Cuevas-Martinez, H2O co-founder and director of programming. "So many people live the hip-hop culture, and this festival is about that. We want to present art that isn't really shown on television."

H2O co-founder and executive producer Gabriel Tolliver—a filmmaker and alumnus of *Yo! MTV Raps*—adds that festival organizers got the word out about the event to potential attendees primarily through the Internet, flyer distribution, and word-of-mouth. Tolliver adds, "It's been a real grassroots effort, just like hip-hop's origins."

Panelists and moderators at the festival will include hip-hop pioneer Fab 5 Freddy, Bobbito "the Barber" Garcia (aka DJ Cucumber Slice), writer Kevin Powell, director Nzingha Stewart, filmmaker Warrington Hudlin, and rapper Heather B., as well as executives from MTV, BET, and Sony.

Cuevas-Martinez notes that by selecting a range of films—from 1982's *Wild Style* to this year's *Paid in Full*—the festival aims to "bridge the gap between old-school and new-school hip-hop."

Recipients of the H2O Hip-Hop Odyssey Awards will be chosen by a jury that includes DJ Mecca, Powell, and Miramax Films VP of acquisitions Andrew Stengel. The categories include the Filmmaker Props Awards for various films screened at the festival, the BTS (behind-the-scenes) Award, best rap actor, best rap actress, the Trailblazer Award, and the Freestyle Award.

In The News

• Vivendi Universal (VU) says the U.S. Attorney's office for the Southern District of New York has opened "a preliminary criminal investigation" into the company. The Securities and Exchange Commission's Miami office has also been conducting "an informal inquiry" and will work with the U.S. Attorney. VU says it will cooperate fully with both investigations. The purpose of the inquiries is unclear, though reports suggest they will examine financial disclosures made under former chairman/CEO Jean-Marie Messier. Similar inquiries are being made in France by financial regulatory body Commission des Opérations de Bourse and the Paris public prosecutor's office.

• A day after Jason "Jam Master Jay" Mizell was laid to rest in Queens, N.Y., the surviving members of Run-D.M.C.—Joseph "Run" Simmons and Darryl "D.M.C." McDaniels—were joined by hip-hop artists and music executives to formally announce the establishment of the Mizell Children's Fund. With Mizell's widow, Terri Corley-Mizell, the coalition of artists and executives plans to raise funds for the Mizell family and aid in the capture of whomever is responsible for killing Mizell (*Billboard*, Nov. 9). Simmons also announced that the group has officially retired: "As a tribute to the positive legacy of Jam Master Jay, we started together and we want the Run-D.M.C. legacy to always reflect the three of us together."

CME Management Rebuilding As First-Half Sales Drop

BY STEVE McCLURE

TOKYO—Despite a drastic drop in sales in the first half of its financial year, Columbia Music Entertainment (CME) should be on its feet again soon, according to chairman/CEO Strauss Zelnick.



ZELNICK

The company (formerly known as Nippon Columbia) reported sales of 13.2 billion yen ($108.1 million) for the fiscal half-year to Sept. 30, down 68.6% from the corresponding period of 2001. CME also reported a first-half ordinary loss of 923 million yen ($7.5 million) and after-tax losses of 1.5 billion yen ($12 million).

"It is not possible to do a year-on-year comparison, because the business has changed so much," New York-based Zelnick says. "Specifically, the hardware business was spun off. We also disposed of various non-core businesses, including our retail stores, a service company, and other assorted investments."

As well as the generally depressed Japanese market, Zelnick says the decline in first-half sales reflects CME's "disciplined" release schedule. He adds, "We have also experienced the slippage normal in the early stages of a creative regeneration of a label."

Not everyone agrees with Zelnick's optimism. "I do not see any hope for a turnaround in the immediate future," one industry source says. "It could take three to four years of constant bloodletting. First and foremost, the company needs to cut its *enka* [traditional-ballad] ties," the source adds, claiming most people perceive CME as "old-fashioned."

CME has been restructuring since May 2001, when New York-based investment firm Ripplewood acquired a controlling interest. Ripplewood named former BMG Entertainment CEO Zelnick chairman of CME and split off hardware division Denon as a separate company.

For the full year to March 2003, CME projects sales of 29.5 billion yen ($242.2 million), an ordinary profit of 300 million yen ($2.5 million), and an after-tax loss of 1.3 billion yen ($10.7 million).

A LOOK AHEAD

No. 1 Bow Expected For Timberlake

BY GEOFF MAYFIELD

LOS ANGELES–A singer whose group needed only two weeks to sell more than 4.2 million units appears to be on course to lead next issue's Billboard 200, as Justin Timberlake's solo debut, *Justified* (Jive), hit stores Nov. 5. Based on first-day sales culled from leading music retailers, label executives predict the 'N Sync member will clear 550,000 units in his first week and has a shot at topping 600,000.

'N Sync's previous two albums own the largest sales weeks in Nielsen SoundScan history. Its *No Strings Attached* did 2.4 million during its 2000 opener, while last year's *Celebrity* started with 1.9 million.

Timberlake will likely displace the *8 Mile* soundtrack, from Eminem's first major-studio film, which currently leads The Billboard 200 with 702,000 units (see Over the Counter, page 107). Rap and rock albums that open to large numbers tend to see a second-week evaporation of as much as 40%-50% in the second week. The rapper's *The Eminem Show*, for example, saw a 39% drop after SoundScan clocked its first week of sales at 1.3 million.

Among the high-profile titles released Nov. 5, U2's *The Best of 1990-2000* (Interscope) should have the second-highest bow—with an opener in the neighborhood of 250,000—while new ones from Insane Clown Posse (Riviera), Jaheim (Warner Bros.), and Andrea Bocelli (Philips) could each top 100,000.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	604,191,000	526,231,000	(▽12.9%)
Albums	576,098,000	515,855,000	(▽10.5%)
Singles	28,093,000	10,576,000	(▽62.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	534,414,000	489,216,000	(▽8.5%)
Cassette	40,563,000	25,122,000	(▽38.1%)
Other	1,121,000	1,317,000	(△17.5%)

OVERALL UNIT SALES

This Week	12,143,000	This Week 2001	13,435,000
Last Week	10,974,000	Change	▽9.6%
Change	△10.7%		

ALBUM SALES

This Week	11,962,000	This Week 2001	13,078,000
Last Week	10,778,000	Change	▽8.5%
Change	△11.0%		

SINGLES SALES

This Week	181,000	This Week 2001	357,000
Last Week	196,000	Change	▽49.3%
Change	▽7.7%		

DISTRIBUTORS' MARKET SHARE 9/20–11/3

	UMVD	INDIES	WEA	BMG	SDNY	EMD
Total Albums	27.6%	17.7%	15.8%	15.3%	14.7%	9.2%
Current Albums	29.6%	15.0%	14.2%	18.5%	14.1%	8.6%
Total Singles	17.0%	23.4%	13.3%	33.6%	9.8%	2.9%

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2001	2002	
Current	363,006,000	319,377,000	(▽12.0%)
Catalog	213,150,000	196,278,000	(▽7.9%)
Deep Catalog	145,944,000	137,110,000	(▽6.1%)

In calculating current sales, Nielsen SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 11/3/02

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan



Jam Master Jay

May your beat live on in all of us

MUSIC TELEVISION®

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VNU Inc. Chairman/CEO To Retire Next Year

BY KEN SCHLAGER

NEW YORK—Jerry Hobbs, who served as group publisher of *Billboard* in the mid-1980s and rose to become chairman/CEO of VNU Inc.—*Billboard's* current parent company—will retire in April 2003.


HOBBS

Hobbs joined what was then Billboard Publications Inc. (BPI) in 1969. He went on to serve as executive VP of BPI and became *Billboard* group publisher in 1983. The following year, he led a management buyout of BPI. As president/CEO beginning in 1985, Hobbs guided the renamed BPI Communications through a period of rapid expansion. Upon the acquisition of BPI by Netherlands-based VNU in 1994, he became CEO and later chairman/CEO of VNU Inc. in the U.S. He helped transform the company into a global leader in business information with a series of major acquisitions, including SoundScan, Nielsen Media Research, and AC Nielsen. In 2001, he added the role of vice chairman of the VNU executive board.

Upon his retirement, Hobbs will continue to serve VNU as a member of the board of supervisory directors.

Word Spreads Rejoice Message

Spanish-Language Christian Music Gets Boost From Warner Music Latina Deal

BY LEILA COBO

MIAMI—Spanish-language Christian music is set to find a new marketplace, thanks to a distribution deal inked between Warner Music Latina (WML) and Warner Bros. Records' Christian Division. The "long-term" agreement calls for Warner's Christian Division to distribute product put out by Miami-based Christian music label Rejoice, which in turn, is licensed by WML in the U.S. and Puerto Rico. With the new deal, Rejoice's 17 active catalog titles, as well as future releases, will be distributed in the Christian U.S. marketplace by Word Distribution, which falls under the Warner umbrella.


ZAMORA

Titles will be distributed to the 8,000 Christian Bookstore Assn. (CBA) accounts serviced by Word. WML continues to distribute Rejoice's product in the secular U.S. Latin marketplace and in Puerto Rico. WML president George Zamora says, "The Christian market is one of the fastest-growing markets in the music business, and now we're bringing our own product to the Christian Latin market."

According to Barry Landis, president of Warner's Christian Division, the CBA accounts serviced by Word are beginning to sell product in Spanish. "There's a growing Latino market in many urban cities, and these stores are looking to provide this kind of product for their consumers," Landis says. "We don't know exactly what the potential [for Spanish-language product] is, but if it's a growth area, we definitely want to be there."

Landis says the company has been watching such other Christian Latin labels as Vida Music and One Voice with interest: "We're all looking for areas of growth, and the Latin marketplace makes a lot of sense for us."

WML's deal with Rejoice dates back three years and calls for WML to manufacture and distribute Rejoice's product in the U.S. and Puerto Rico. Rejoice's roster includes Bobby Cruz, Luigi Castro, and Al Quiroga.

ExecutiveTurntable


PLAIA


BONIN


BURKE

RECORD COMPANIES: Lou Plaia is named VP of marketing for Lava Records in New York. He was VP of marketing and strategic planning for Atlantic Records.

Kirk Bonin is named senior director of mainstream sales and marketing for Arista Records in New York. He was VP of marketing for Universal Music & Video Distribution (UMVD).

Benjamin Osgood is named VP/director of A&R for Bop City Records in Los Angeles. He was VP/director of A&R for Doc Hollywood Records.

Bill Giardini is named senior director of field sales for J Records in Chicago. He was national sales director for Virgin Records.

Patti Hauseman is promoted to national director of field marketing for Hollywood Records in Burbank, Calif. She was regional director of field marketing. Hollywood Records also names **George D'Errico** as regional director of field marketing in New York and **Pete Spiegelman** as regional director of field marketing in Burbank. They were, respectively, sales representative for UMVD and senior director of sales for Gold Circle.

Bug Music promotes **Jeremy Crowther** and **Christine Cusick** to copyright manager in Los Angeles. They were, respectively, creative assistant and royalty assistant.

PUBLISHERS: Ian Burke is named senior director of rhythm and soul creative affairs for ASCAP in Atlanta. He was A&R representative for Elektra Records. ASCAP's rhythm and soul department also promotes **Charis Henry** to senior director of creative affairs in Los Angeles and **Kelth Johnson** to director of creative affairs in New York. They were, respectively, director of creative affairs and assistant director of creative affairs.

ARTIST SERVICES: Libby Henry is promoted to national publicist and tour publicist for Mitch Schneider Organization in Sherman Oaks, Calif. She was tour publicist.

'Spider-Man' Spins Autumn Video Bonanza

Continued from page 1

reports that the title sold 7 million combined units on its Nov. 1 release date and estimates that more than 11 million combined units were sold in its first week.

Spider-Man's feat comes only weeks after Disney/Pixar reported that its *Monsters, Inc.*, released Sept. 17, made history with a first-day sales record of 5 million combined units sold and a first-week sales total of 11 million units (*Billboard*, Oct. 5).

Columbia also says that *Spider-Man*, which stars Tobey Maguire and Kirsten Dunst and is available on VHS ($24.96), as a two-disc DVD ($28.96), and as a DVD collector's package ($49.95), will have earned more than $245 million in revenue after its first five days of release and that the project will be the largest single-title revenue generator for a studio in a single weekend.


FEINGOLD

"We are hoping [*Spider-Man*] will be the biggest-selling video of all time," says Ben Feingold, president of Columbia TriStar Motion Picture Group and Columbia's home-entertainment division. (Disney's *The Lion King*—released in 1995 on VHS only—currently holds that record, with a total of 31 million units sold, according to company reports.) "*Spider-Man's* uniqueness goes beyond the box office." The film generated more than $400 million at the box office domestically and more than $800 million worldwide, the studio reports.

MAJORITY OF SALES GO TO DVD

Columbia shipped more than 26 million units of the title in North America, with 75% of those shipments on DVD and 25% on VHS. It says that more than 4.5 million DVD units were purchased on *Spider-Man's* street date, while 2.4 million copies were purchased on VHS.

Feingold notes that the *Spider-Man* DVD is particularly appealing to consumers because of its multitude of special features, which include pop-up factoids, cast and crew commentaries, music videos of "Hero" from Chad Kroeger Featuring Josey Scott and "What We're All About" from Sum 41, HBO and E! "making-of" specials, actor screen tests, an outtake reel, a comic-book archive, a production design gallery, a historical documentary about the Spider-Man character, and a DVD-ROM-accessible Activision game.

The Collectors Edition also has a reprint of Marvel Comics' *Amazing Fantasy* No. 15, in which the Spider-Man character was created. There's also an exclusive collectible drawing by former Spider-Man comic-book artist John Romita Sr. and current artist John Romita Jr., as well as a collectible numbered film cel from the movie.

Feingold also attributes *Spider-Man's* success to Columbia's aggressive marketing plan. The studio's $100 million campaign, first announced at July's Video Software Dealers Assn. conference in Las Vegas (*Billboard*, Aug. 3), includes partnerships with Cingular Wireless, Dr Pepper, and Carl's Jr., as well as heavy TV, print, and radio advertising, outdoor billboards, and bus shelters.

Retailers believe that *Spider-Man* will be the fourth quarter's top-selling title, despite the upcoming releases of *Star Wars: Episode II—Attack of the Clones* (Tuesday [12], Fox), *Lilo & Stitch* (Dec. 3, Buena Vista), *Austin Powers in Goldmember* (Dec. 3, New Line), and *Minority Report* (Dec. 17, DreamWorks).

"We had good expectations for [*Spider-Man*], and it is meeting and exceeding our expectations," says Bill Cimino, spokesman for the Richmond, Va.-based Circuit City chain. "We think it's a great product to start the holidays with. The movie was so popular this summer that there is a lot of carry-over with it being out on DVD now. It's fresh in people's minds."

Kevin Gardner, spokesman for the Dallas-based Blockbuster, says, "I think the release time made a lot of sense. It was the day after Halloween. What great timing for Columbia and for retailers."

Blockbuster is continuing to bank on *Spider-Man's* success by forming many of its fourth-quarter promotions around the title. Customers who purchase *Spider-Man* or Blockbuster's *Spider-Man* 10-week movie rental card will be entered into a sweepstakes to win a life-sized replica of the comic-book hero. Additionally, customers will receive a coupon for a free movie rental with purchase of the title, or if they rent *Spider-Man*, qualify to buy it later at a discounted price.

How did RCA Records bring *the* #1 single to market in just 9 days?



DMOD® workspace™

"We couldn't have done it without DMOD."

Steve Ferrera
Vice President of A&R
RCA Records

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New U2 Best-Of: The Sound Of A Giant Getting Bigger, Better

Island Set Sees The Band Flourish Creatively, Commercially After 'Chopping Down' The Massive 'Joshua Tree'

BY WES ORSHOSKI

As is the case with many who know, work with, or just love the band, the deeper Interscope Geffen A&M chairman Jimmy Iovine gets into conversation about U2, the closer he gets to gushing.

Iovine—who before becoming the band's label boss produced its *Under a Blood Red Sky* and *Rattle and Hum* albums—says that in the group's new Island collection, *The Best of 1990-2000*, fans have proof of four musicians doing the near impossible: retaining their band's musical, cultural, and political relevance for some 20 years while remaining as devoted as ever to each other and the art they make.

"The force of this thing," Iovine notes, "is nothing short of astounding."

Indeed. And, from a certain perspective, U2's accomplishments become even more impressive when surveying *The Best of 1990-2000*, as it not only shows the band retaining its relevance but also pulling off the improbable maneuver of emerging from the shadow of *The Joshua Tree* as a bigger and better band.

Like 1998's *The Best of 1980-1990*, this album will be sold in two configurations—as a two-disc set including a disc of 14 B-sides from this era (out Nov. 5), and additionally as a one-disc best-of, out Tuesday (12). In its first week of release, the two-disc set will be sold exclusively with a free DVD—featuring an alternate "Beautiful Day" video, as well as a live clip of "Please"—shrink-wrapped to the jewel case.

The new set begins appropriately with a track from 1991's *Achtung Baby* ("Even Better Than the Real Thing"), the band's first album of the '90s, and the record that Bono then proclaimed as the sound of U2 "chopping down" *The Joshua Tree*. And it positively was; with this album, the group marked a new beginning—and the second chapter of its career—by reinventing itself and experimenting with sounds and songwriting approaches, dirty, distorted guitar riffs, and ironic lyrics.

A REBIRTH

Guitarist the Edge recalls the stylistic shift as the spark that reignited U2 after the grueling two years of touring with which the band ended the '80s. After the group wound down the decade, playing its final stop on its international Lovetown tour on New Year's Eve 1989, the group felt "out of ideas," he says: "That particular moment, the end of the '80s, was a difficult moment for us. We were kind of physically and mentally exhausted; we weren't sure where we wanted to go. And it just seemed like we'd run out of road. So the only thing to do, it seemed, was take a break."

Yet that break didn't last long, as Bono and the Edge became inspired while delving into much of the hip industrial and dance music of the time while preparing the music for a stage production of *A Clockwork Orange*. Not long after, the band, aching to move in a new direction, convened in Berlin to make *Achtung Baby* with producers Brian Eno and Daniel Lanois.

"We really felt for our own sort of creative survival that it was important to expand on what the band was about, musically and in terms of people's perception," the Edge says. "We were kind of looking for the freedom to be more than just the stereotype cartoons that we seemed to have become in people's eyes as a result of the big success of *The Joshua Tree*; you know, that was just one album, one side of the band. But it did seem to be, like, such a straitjacket of a kind."

Propelled, most notably, by the sexy rocker "Mysterious Ways"



U2

and the stunning ballad "One"—both top 10 hits—the album debuted in December 1991 at No. 1 on The Billboard 200, on which it spent 97 weeks en route to an eight-times platinum certification.

OPEN FLOODGATES

In addition to catapulting the band over the hump that was following the success of 1987's 10-times platinum *The Joshua Tree* and 1988's five-times platinum *Rattle and Hum*, the album flung open the floodgates of creative possibilities for the band, the Edge says. "We were reinvigorated as a band and as songwriters, and it really gave us a completely different view of what we were about and where we could take being a band."

U2 continued to explore its new freedom with 1993's double-platinum *Zooropa*—represented on the new collection by "Numb," "Stay (Faraway, So Close!)," and "The First Time"—and more so on 1997's dance-leaning *Pop* ("Discothèque," "Staring at the Sun," "Gone").

And when U2—probably the most important band of the '80s—subtly melded old and new on 2000's triple-platinum *All That You Can't Leave Behind* (represented here by "Beautiful Day" and "Stuck in a Moment You Can't Get out Of"), it enjoyed its biggest hit since *Achtung Baby* and then rounded out the decade by gaining a deeper level of importance to U.S. fans as rock's unapologetic, flag-waving champion of hope, faith, and perseverance after Sept. 11, 2001.

Longtime manager Paul McGuinness says, "They love being in U2, and the reason why I think it's enjoyable for them is that they have never repeated themselves. They didn't find a formula and stick to it, they took risks, they were always affected greatly by what was going on and the rest of the rock'n'roll culture, and they were ambitious to be good as times changed. And they still are."

Along the way, U2 has created the rarest of demographics, says Paul Kremen, head of marketing for Interscope Geffen A&M, who notes that this anthology will be supported with a TV commercial airing on everything from MTV and VH1 to ESPN, MSNBC, and Lifetime. "When you're working U2," Kremen says, "you're working a band with a history and a legacy that hit a broad swath of America—a consumer from the age of 12-15 to 55—and that takes a lot of doing to try and make sure you hit as many of those people as you can."

In addition to the single and video for new song "Electrical Storm" (one of two new cuts on this album)—shipped to modern rock, hot AC, and triple-A in late September—*The Best of 1990-2000* will be feted with a retrospective airing this month on VH1 and MTV2, as well as a prime-time CBS telecast of the band's last stop on the 2001 Elevation tour (airing Nov. 29). Expectations are surely high, as *The Best of 1980-1990*—between its two versions—sold more than 3 million copies in the U.S., according to Nielsen SoundScan. (Worldwide sales of *All That You Can't Leave Behind* remain so brisk, meanwhile, that the set could wind up over the next decade eclipsing *The Joshua Tree* as U2's best-selling album, McGuinness notes.)

The 16-track *Best of 1990-2000* also features "Miss Sarajevo," a collaboration with Luciano Pavarotti from the 1995 Passengers project, as well as "Hold Me, Thrill Me, Kiss Me, Kill Me," from that year's *Batman Forever* soundtrack; left off, partially to avoid weighting the collection toward one album, are "Walk On," "The Fly," Who's Gonna Ride Your Wild Horses," and "Lemon," among others. The Edge says, "It was kind of a complicated task to whittle it down to these songs, but it was also a really nice feeling to know that there was a lot of competition; it wasn't a case of having to scrape the barrel to make this collection stack up."

For more from the Edge, including a track-by-track commentary and info on the band's next album, visit billboard.com.

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Cox Makes J Debut With 'Morning After'

Seeking Longevity, Singer Reunites With Her Ex-Label Boss, Clive Davis

BY RASHAUN HALL

NEW YORK—Deborah Cox's new J Records debut, *The Morning After* (Nov. 5), could have easily been titled *New Places, Familiar Faces*, as it marks a reunion of the singer with her former label boss, Clive Davis, ex-Arista president and current J Records chairman/CEO.

Cox says it's a reunion that took a frustratingly long time to come to fruition. "It took a year for the dust to settle," she says of her exit from Arista, "but the cool thing is that there's some of the old regime in this new regime. Then there are new people that have come in [on this project] that have watched my career from the outside who bring some new ideas.

"I was filming a movie [*Love Come Down*] when all of that stuff was going down," she adds of the switch. "I was working with my team of managers and lawyers, making sure that, first and foremost, I was going to be protected. Secondly, I wanted to make sure that I was going to be with a person that was going to follow through.

"There's not a lot of loyalty in this business, but Clive has been loyal. I didn't want to have to choose because that didn't seem like the issue—choosing between [Arista president/CEO Antonio] "L.A." Reid and Clive. That's not what it was about. It was about my career and how I was going to be able to maintain some kind of longevity through all of this. I started something great with Clive, and I wanted to continue it."

Through the transition, Cox kept fans abreast of her life and work via her Web site (deborahcox.com).

"It's not just a promotional tool," says Cox, managed by Miguel Melendez and Lascelles Stephens for Encino, Calif.-based Melendez Entertainment Group. "I wanted the Web site to be an extension of my personality. I wanted to reach out to



COX

people who may need advice, so there are chat rooms and message boards so people can connect with me. There is also behind-the-scenes footage so people can actually see the work that goes into putting a record together . . . I'm trying to use my influence as a celebrity and a singer to reach out to people and do something more than just what I do in videos and onstage."

J Records executive VP of worldwide marketing and sales Tom Corson concurs, noting that the site played a major role in maintaining her visibility. "There is a market of devoted Deborah Cox fans out there that follow her every move," Corson says. "She's done a good job online, with our support, of continuing to do maintenance with that market.

"Last year, we had a decently successful single with 'Absolutely Not,' which was a dance hit as well as a radio hit in a number of markets," he adds. "Deborah's visibility hasn't gone away in the way that a lot of other artists' might have. We've maintained a very reasonable level of visibility, so there are a lot of people checking for Deborah."

With lead single "Up & Down (In & Out)" gaining attention at radio, J Records looks to build awareness for the album by marketing it to all of Cox's core fans. The label hired Flylife, a lifestyle marketing company, to market to the dance community, while its in-house urban team will handle street team, promotion, lifestyle, and retail campaigns for that format.

Booked by Marc Katz for Evolution Talent Agency in New York, Cox recently wrapped a 20-market promotional tour. Other promotions include a customized radio campaign with DNL, a 7Up-affiliated brand, which began in November, and the "Up & Down (In & Out)" video clip is featured on Continental Airlines' in-flight reel. The week of release Cox will perform on *Live With Regis and Kelly*.

According to Corson, the label also has a fully integrated marketing campaign with Columbia House that will tap the retailer's databases, which contain millions of names, via regular e-mail blasts highlighting *The Morning After*. In addition to the Columbia House campaign, J will superserve the dance community at retail with a bonus disc of dance remixes available at Tower, HMV, and Virgin.

Much of Cox's recent success can be attributed to her foray into dance music: She has scored six No. 1s on the Hot Dance Music Club Play chart with her dance remixes. "The whole dance audience all happened by accident," Cox admits. "It was purely a matter of me wanting to spread my wings and not be pigeonholed.

"What I bring to dance music is emotion. When people think of dance and techno records, they don't think of emotion behind the music, whereas a lot of times people have said that my interpretation of a song makes them think on the dancefloor or makes them feel something outside of just partying. I'm happy about that. I don't want to be pigeon-holed. Being an artist is just that—you should be able to have the freedom to do all types of music."



The Beat™



by Melinda Newman

EITHER OR: While major labels continue to chase the fountain of youth, former Epic Records senior VP of A&R **Michael Caplan** and **Larry Miller**, previously with Reciprocal and a2b, have formed a new record company that is strictly geared toward adults.

"We feel 25-plus is the natural constituency for this music," Caplan says. "We'll go find adults wherever they live and breathe and fester and multiply." In other words, if you're a consumer who's into artists as opposed to just songs, Caplan wants you.

Titled Or Music, the RED-distributed label's first signings include **Tower of Power** (through a licensing deal with Epic), female singer **Essence**, and Texas outfit **Los Lonely Boys** (through a production deal with **Willie Nelson's** Perdenales Productions).

Don't look for those new business models some of the other upstart labels employ. As Caplan crustily declares: "We're structured like a traditional indie label. We're not trying to give away stuff or say 'You get your masters back,' because none of that baloney works."

But, as Caplan says, Or is committed to pushing its artists long after the initial release and is smartly scaled economically to do so. He jokes, "When I was at [Epic], I flew first-class and stayed at the Four Seasons. When I was working with Essence, I flew coach and stayed next to the Four Seasons."

Caplan and Miller met through their wives and found that together, they created the perfect unit. After selling Reciprocal's assets to Microsoft last year, Miller went to Chazen Capital Partners "with the notion of finding something to buy or start." Ironically, Miller says, "we made a run at RED, but ultimately walked away when it became clear that Sony intended to keep it." Instead, he and Caplan decided "to do our own thing," with Chazen as the initial investor.

For now, Or Music is housed in Chazen Capital's midtown Manhattan offices but is eyeing a move to Kaufmann-Astoria Studios in Queens, N.Y. Miller and Caplan have hired former Epic Records marketing executive **Ben Dietz** to handle marketing and sales and will outsource its other needs.

TIE ONE ON: Although it has flirted with signing artists during its 11 years and is currently home to such acts as **Dar Williams** and **the Clarks**, New York-based Razor & Tie has recently focused on increasing its compilation business, as well as expanding into kids' music and exercise videos. But now, **Cliff Chenfeld**, who co-founded the label with **Craig Balsam**, says the time is right to delve further into developing acts.

"There is a whole bunch of players and entities who have left the stage on some level and given the opportunity to companies like ours to fill in the gap," Chenfeld says. "I don't know of many companies out there who are stable and growing and independent, who want to be aggressive but not stupid, who realize you don't have to sell 500,000 units before you're successful, but you don't want to just sell 10,000."

To facilitate the growth, Razor & Tie has hired former Columbia VP of product marketing **Josh Zieman** in the new role of GM. They have also brought in **Jason Black**, previously with EMI Music Publishing, as head of A&R. "We're interested in competing with the majors, but we're not in the position to chase artists who are interested in big money deals and fat advances," Zieman says. "What we can do is pay a lot more attention over time to the artists we sign."

Among the artists newly signed to BMG-distributed Razor & Tie are former **Stetsasonic** member **Prince Paul**; rock group **E-Town Concrete** (through its affiliation with Triple Crown Records); **Marty Lloyd**, former lead singer of **the Freddy Jones Band**; and male teen crooner **Dakota**. Additionally, Williams' highest-profile album, *The Beauty in the Rain*, arrives Feb. 18, 2003, and features appearances by **Béla Fleck**, **John Popper**, **Alison Krauss**, and **Chris Botti**.

Zieman says the label will take the experience it has developed through its marketing of compilations and videos and apply it to breaking artists. "We have a lot of expertise at reaching audiences who might like a certain type of music, in part because of the 40 or so people who work at Razor & Tie's direct-response side." Additionally, because the company is owned solely by Chenfeld and Balsam, there are no shareholders demanding higher numbers each quarter. "Because of that, we can wait and really put out records at the right time for no other reason than because they are ready to come out."

Thicke's 'Cherry Blue Skies' Bows Harrell, Edmonds' NuAmerica

BY JILL KIPNIS

After working for years as a producer for artists including Marc Anthony and Brian McKnight, Thicke (whose full name is Robin Thicke) made a commitment two years ago to fully entrench himself in the making of his debut album, *Cherry Blue Skies* [due Tuesday (12)]. The result is a mix of rock, pop, and hip-hop that also launches André Harrell and Kenneth "Babyface" Edmonds' NuAmerica label imprint for Interscope.

"I had always been writing and recording songs for myself at home," singer/songwriter Thicke says. "I decided I was going to save money



THICKE

to make my album, and I hoped to offer it to labels—take it or leave it—so I didn't have to negotiate how to make my music."

HELP MOVING FORWARD

Thicke was able to do that after forming a relationship with Harrell, whom he met at one of his studio sessions as acting producer.

"When I met André, I had recorded a few songs for an album and he liked it. A couple of months later, there was half an album," says Thicke, the son of actor Alan Thicke. "I had no idea what I was doing while I was doing it. I just made decisions based on what sounds good and feels good. If something started with a rock-guitar sound and it was a good riff, I would just keep going with it. If it was a hip-hop drum beat, I'd work with it."

The first single, "Alone," demonstrates Thicke's intention to meld varying styles. It uses Walter Murphy's '70s-era disco nugget "A Fifth of Beethoven" as the background to an overlaying rock/hip-hop beat. Lyrically, the song is about a man lusting after a beautiful woman.

Thicke, whose songs are published by I Like 'Em Sicke Music/ASCAP, also delves into deeper topics, such as on the piano ballad "The Stupid Things." The song is based on a real-life argument with his girlfriend. Right after this fight, Thicke says, he "went right up to the piano and just started saying these words."

Harrell, who also served as executive producer of the album, believes that Thicke will hit a chord with a wide variety of listeners.

"The culture is craving songs about making relationships work and making men more vulnerable to love, and with some level of consciousness of humanity," he says. "In [Thicke's] life, he has figured out how to live with a lot of different cultures. The influence of R&B, rock, and alternative is all in his household. He is like a talented athlete who can dribble the ball, pass, and shoot."

NuAmerica/Interscope released the single to pop-oriented radio outlets Sept. 28.

AN INTERESTING MIX

The song is already a top-five request at WCGQ in Columbus, Ga. The top 40 station's PD, Al Haynes, says the song has been a hit with his listeners because it is an "interesting mix of different sounds. People like the Beethoven, and the vocals that sound like Stevie Wonder or Jamiroquai. It's a reactionary record for us. I can't wait to hear the album."

Additionally, Harrell issued a promotional CD containing five Thicke songs to industry tastemakers about six months ago.

Thicke, who is managed by Miguel Melendez of Los Angeles-based Overbrook Entertainment and booked by David Zedeck of N.Y.-based Evolution, has also made a video for "Alone," which has already played on MTV2 more than 160 times, according to Harrell.

Thicke is also featured in a Sprite TV commercial that began airing Sept. 16. A national radio tour is being planned around the time of street date.

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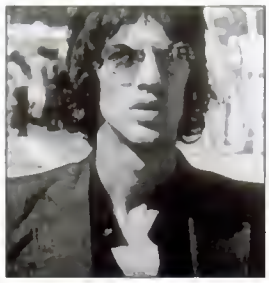
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Feeling Soulful. Squint/Warner Bros. sibling act Souljahz is currently trekking across the U.S. in support of its album, *The Fault Is History*, which strives to combine Christian lyrics with street-smart dance and R&B grooves. "Our mission is to bring music that is positive but that doesn't hammer people over the head," group member Joshua Washington says. "We're not trying to be sneaky about spreading the word. We're just putting it out there in a way that's inviting." Pictured, from left, are Joshua, Rachael, and Je'kob Washington.



Coming Back. Ex-Verve frontman Richard Ashcroft has finished his latest set, *Human*, due on Hut/Virgin in early 2003. The set will be preceded by the cut "Check the Meaning," which he describes as a "song that's open to a variety of interpretations. I like songs that you can fit into your own life."



Continental Drift™



by Larry Flick

PLOUGH-ING THROUGH: One of the pure joys of helming a column like this is watching a good band become a great one.

Slightly more than a year ago, we were introduced to an ornery little San Francisco-based quartet called **Ploughound**. It was a rough-and-tumble group that made appealing, punk-spiced power-pop à la **Blink-182**. It had the material and charisma needed to rocket onto a major label and collect big bucks. But then it went through a series of personnel changes that took it out of the game for a moment.

Losing that kind of momentum has killed many a promising band. But for Ploughound, it's made them a stronger unit. For proof, investigate its slammin' new self-made single "Good News First"/"Johnny's Around." With a blend of raucous guitar-driven power and candy-sweet pop hooks, both cuts position the band for an unbeatable combination of street credibility and mainstream success.

The songs show that Ploughound mainstays **Allen Dye** (guitars) and **Duane Bryant** (bass) have grown immeasurably as tunesmiths. Dye, in particular, has the makings of a serious hit machine, while Bryant displays the kind of quirky approach to lyrics that makes him endlessly intriguing. You leave this single wanting to hear more of what they both have to share as writers.

Adding marketability to the lineup is new singer **Tommy Barnard**, who brings a rambunctious, boyish quality to the band, while new drummer **Jeff Fanselaw** has the aggressive edge needed to give the band the bite it needs to keep left-of-center kids happy.

"We feel like we've hit upon the right combination of people and songs," Bryant says. "We're ready to work hard and take on the world."

If you're on the West Coast, don't miss the chance to see Ploughound in action. It is one of the more fun and invigorating bands you're likely to encounter these days.

For more information, visit the band's Web site, ploughound.com. You can purchase the single via mp3.com.

HANGIN' ON THE B-SIDE: There's something instantly endearing about a band that intentionally bucks trends. The inherent bravery required to step apart from the pack can be irresistible, especially when the music by the band in question is top-shelf quality. We have to believe that such bands—like **the B-Sides**—will be rewarded in the end with deserved success.



PLOUGHOUND

This Chapel Hill, N.C., outfit has begun to build an ardent local following on the strength of tunes that combine seemingly disparate elements of **Weezer**, **Ben Folds**, and early **Bruce Springsteen**, among other influences. The connecting thread of the band's material is a winking sense of humor and an undeniable desire to pave its own musical path. Even with such apparent influences, the real charm of the B-Sides is their quirky originality. It's easy to pinpoint their points of stylistic origin, but there are enough unique characteristics to render songs like the piano-driven rocker "I Miss Home," with its shifting tempos and clever lyrics, and the relaxed, folk-spiced "Wonderful," deliciously distinctive.

The band is currently striving to widen its scope by playing gigs in various parts of the country. In fact, it recently took its first New York bow to positive audience reaction. If justice prevails, a few smart major-label A&R executives were there taking notes.

For more information, contact either theb-sides@hotmail.com or edpottsmanagement@hotmail.com. Also, check out the band's Web site, b-sidesrswell.com.

The Classical Score™



by Steve Smith

MY FAVORITE YEAR: British composer **Mark-Anthony Turnage** has been having the kind of year that most composers only dream of. Highly acclaimed early on and treated to significant recordings on EMI and Decca, Turnage has nonetheless been woefully absent from record store shelves during recent years. A few months ago, however, U.K. indie label Black Box issued *Music to Hear*, an impressive collection of his chamber music performed by **the Nash Ensemble**. More recently, **the English National Opera** inaugurated its eponymous in-house record label with a recording of his opera, *The Silver Tassie*.



TURNAGE

In September, **the Frankfurt Radio Symphony** performed *Scorched*, Turnage's concerto for jazz guitarist **John Scofield**, and **the Berlin Festspiele** presented the world premiere of his song-cycle *The Torn Fields* and the local debut of *Bass Inventions*, a concerto written for jazz bassist **Dave Holland**. The following month, conductor **Simon Rattle** conducted Turnage's brooding *Blood on the Floor*, a work that combines jazz improvisers and classical musicians, during his first month at the helm of the venerable **Berlin Philharmonic**. Turnage cherishes that premiere as being one of the most important and fulfilling events in his career to date. Meanwhile, Berlin's **Komische Oper** staged his acclaimed first opera, *Greek*, during the same month.

"It's been amazing," Turnage says with a laugh. "I'm really lucky, because I've been able to work with different types of people, which is very stimulating—I can do the jazz things and work in opera as well. And I've never had so many premieres within a month!

"Luckily," Turnage adds, "it's sort of quieting down now—luckily," he explains, because when so much happens at once, it can be difficult to slow down and enjoy it.

And if things have indeed slowed down, it's only for a moment. This month, Turnage visits **the Cleveland Orchestra** for the world premiere of *On Opened Ground*, his new concerto for violist **Yuri Bashmet**, which will be performed Nov. 16 and 18. Soon afterward, the latest CD of his compositions will hit U.S. stores, courtesy of the Chandos label. Already available in Europe, the new disc, which features eminent American conductor **Leonard Slatkin**, **the BBC Symphony Orchestra**, trombonist **Christian Lindberg**, percussionist **Evelyn Glennie**, and jazz drummer **Peter Erskine**, arrives Nov. 26 on American shores.

Turnage's new disc illustrates some of the ways in which he deftly mixes the structure of contemporary classical music with the spontaneity of jazz. *Another Set To*, which recasts an earlier piece into a boisterous showpiece for Lindberg, surrounds the soloist with brassy riffs reminiscent of **Leonard Bernstein**. *Silent Cities*, which incorporates two interludes from *The Silver Tassie*, borrows a tune from Scofield. *Four-Horned Fandango* is a revised version of a work originally performed by Rattle and **the City of Birmingham Symphony Orchestra** to celebrate EMI's 100th birthday.

Those pieces reveal that, much like a jazz improviser, Turnage views his own output as a malleable work-in-progress. The same holds true for *Fractured Lines*, a double concerto written for Glennie, a classical percussion virtuoso, and Erskine, the anchor of the most famous lineup of the jazz-fusion group **Weather Report**. Turnage had previously worked closely with Erskine on *Blood on the Floor* and *Scorched*; for *Fractured Lines*, he pitted the intuitive jazzman against an equally versatile performer from the classical world. The work was composed for the 2000 Proms concerts, after which Turnage revised it substantially. "I felt that it was too heavy," Turnage explains. "A lot of my music is rather heavy, but here it just seemed the wrong character. So I lightened it up; I wanted it to be quite extrovert and light."

The two soloists will rejoin Slatkin and the BBC Symphony in January 2003 for the live premiere of the revised version, which will take place during a festival of Turnage's works that will be presented at London's Barbican Hall during that month. The festival will also include performances of *Blood on the Floor*, *Greek*, and *Bass Inventions*, as well as premieres of a piece for chorus (*Etudes and Elegies*) and a piano quartet for the Nash Ensemble (*Slide Stride*). Clearly, Turnage's newfound momentum is set to carry him well into the new year.

Sixpence Follow-Up Finally Seeing Daylight

BY TOM DEMALON

Sixpence None the Richer, who scored with the inescapable single "Kiss Me" in 1998, has been primed to go for two years with a follow-up album, only to be stymied by label shuffling. Now, with a home on Reprise and *Divine Discontent* arriving Tuesday (12), it's difficult to say for whom the wait has been more agonizing—the group's fans or the Nashville-based sextet itself.

"It's been, at times, maddening and depressing," lead singer Leigh Nash says of the period since the group's self-titled release earned platinum status and a Grammy Award-nominated single. "It's nice to be at the end of that now; something good happening makes the bad almost disappear."

Guitarist Matt Slocum seems to echo Nash's feelings when explaining the album's title. "Divine discontent is a positive unease or restlessness that pushes you to change the way you're living or doing things," he says. "In the end, it's a pathway to a better way of being. In that sense, it becomes divine."

Rick Schmidt, PD for WSSR Tampa, Fla., and an early believer in "Kiss Me," was quick to begin spinning *Divine Discontent*'s first single, "Breathe Your Name." He's confident that listeners will find it's been worth the wait: "They have a following, and it's a good song," he says. "They've delivered another gem."



SIXPENCE NONE THE RICHER

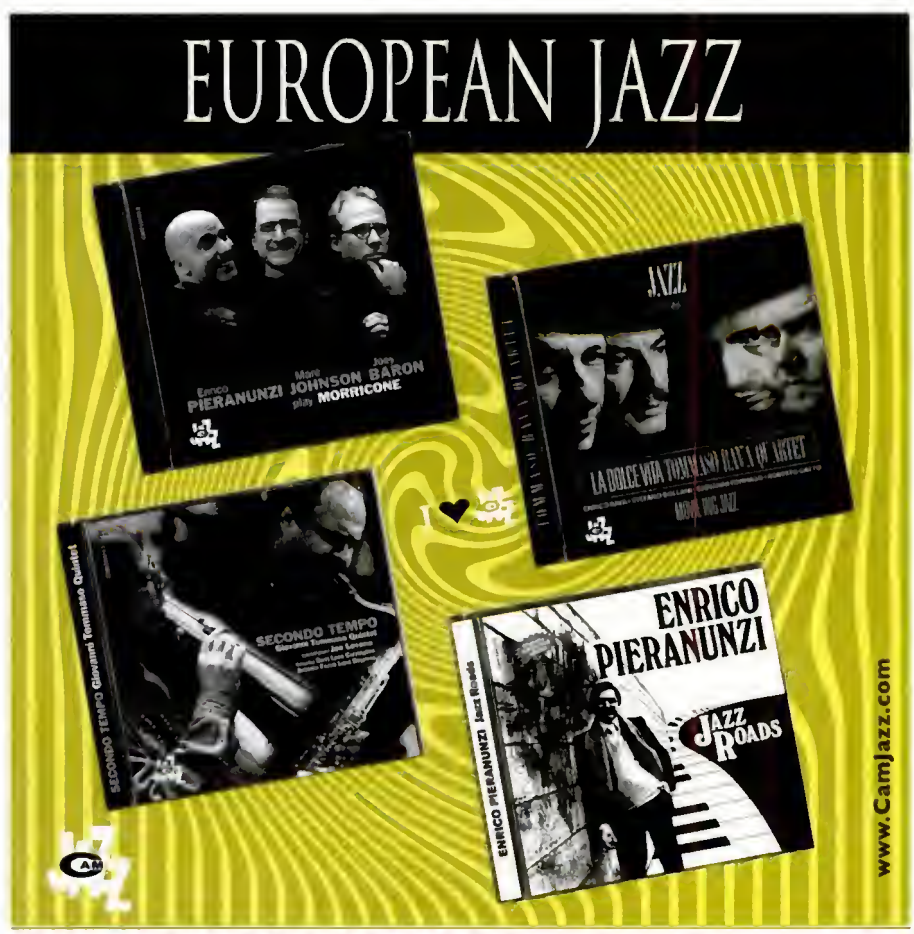
The band's new label found that radio, despite the lack of new material, has hardly forgotten them. " 'Kiss Me' and 'There She Goes' never went away," says Eric Fritschi, VP of marketing for Reprise. "All we've had to do is tell people there's a new record and they were excited right away."

Most of the initial promotion focus will be on radio performances and TV, including a striking video directed by Brandon Dickerson—and partially inspired by the movie *Amelie*. The single, which shipped commercially Oct. 1 with non-album track "Northern Lights," is being offered through the band's Web site. Acoustic versions of several tracks, meanwhile, are available through America Online.

Produced by noted helmsman Paul Fox (10,000 Maniacs, XTC), *Divine Discontent* has a pop sheen that accentuates rather than glosses over the live feel of the songs. String arrangements, courtesy of Van Dyke Parks and David Campbell, add a lush texture to songs like "Dizzy" and "Melody of You."

The band also made a last-minute addition to the record with a rendition of the Crowded House chestnut "Don't Dream It's Over."

Divine Discontent also reveals a band that, nearly a decade since its first release, continues to grow with the Beatle-esque "Waiting on the Sun" and edgier, more rock-tinged tracks like "Tonight." Nash cites the latter when she says, "It is important to let people know we're not just a pop band and show more versatility on this record."



Matchbox Twenty Strikes New Chords

Continued from page 1

Matchbox Twenty has sold more than 21 million albums worldwide, according to its label, Melisma/Atlantic. With its third album, *More Than You Think You Are*, due Nov. 19, Matchbox Twenty is poised to expand its musical reach and commercial success.

While still unmistakably Matchbox Twenty, the new album pushes the band's boundaries by rocking harder than past efforts, as in crunchy first single "Disease," and by exploring different sounds, including the psychedelia of "You're So Real" and the gospel strains of "Downfall."

"We wanted to get away from what we'd done before," Thomas says. "You're going into your third record, and we're either a certain sound or we're a band that evolves." He had added impetus to modify the band's sound: "I hate having people compare us to bands we hate."

Band manager Michael Lippman agrees with Thomas' assessment. "The third album is the most key album in an artist's career. Of course, it used to be that artists weren't even looked upon to have a commercially successful album until their third record. This album is setting the stage for where Matchbox Twenty is going to go as a band."

Atlantic hopes the group is going straight to the top of the *Billboard* charts. "This record is very important to us," label co-president Ron Shapiro says. The company's other big fourth-quarter releases are from Fat Joe, Phil Collins, Craig David, and Sean Paul, but, according to sources, Matchbox Twenty's album accounts for the largest initial shipment of the five, with more than 1 million units heading to stores.

More Than You Think You Are is expected to build on the success of *Yourself or Someone Like You*, which sold a staggering 7.7 million copies in the U.S., according to Nielsen SoundScan, and the 2000 release *Mad Season*, which included the band's most successful Hot 100 tunes, "Bent" and "If You're Gone," and sold 3.7 million units.


SHAPIRO

"*Mad Season* did a lot better than we thought it would, considering we didn't come out with an in-your-face record," Thomas says. "It was a sleeper record. That was our head space at the time; everyone is so quick to tell you it's so hard to repeat the success."

Atlantic VP of marketing and product development Lee Stimmel says he is not concerned that the second album's sales did not match those of the first. "*Yourself* was a phenomenon. We'd be a fool to think it can be re-created every time. I'd be very happy doing 5 million-plus with this album."

Additionally, *Mad Season* propelled the band's touring career: Matchbox Twenty sold out New York's Madison Square Garden in 15 minutes following the release. "We want to get to the point where you don't have to have a radio hit to sustain you," Thomas says. "I don't think we're there yet, but we could tell we took it up a notch."

Pictured on the cover, from left, are Rob Thomas, Brian Yale, Adam Gaynor, Kyle Cook, and Paul Doucette.


MATCHBOX TWENTY

Lippman adds that *Mad Season* also sold more records in such key territories as England and Japan than its predecessor.

For his part, Shapiro would be thrilled if *More Than You Think You Are* sold "2 [million] or 3 million. In this marketplace, that's simply amazing. It's hard to dare to dream for any artist to sell 10 million these days."

THE CREATION

The album, which was recorded at Bearsville (N.Y.) Studios and the Hit Factory in New York, reunites the band with producer Matt Serletic, to whose imprint Matchbox Twenty is signed. Serletic has a day job as president/CEO of Virgin Records, but his deal allows him the freedom to continue producing the band.

"He's like a mad genius," Thomas observes of Serletic. "He's the only guy I know who's been able to accomplish so much so young. He makes me feel like the proverbial rock guy: I sit around smoking pot and writing songs. He's working all the time."

To prepare for the album, Thomas cleansed his musical palate by turning off the radio. "I gave myself a blackout. I don't want to subconsciously write what's on the radio," he says. "This record was all about old Elton John, Tom Petty, Fleetwood Mac, Billy Joel. This time it was all about getting the guitar sound we grew up on in the '70s."

Lyrically, the songs mine familiar Matchbox Twenty themes: loss of love, abandonment, and the hope of redemption, either human or divine. Even though happily married for a number of years, Thomas is still able to write from a place of romantic despair. "Writing [sad] songs comes from either before I met my wife—there's a lot to draw on—or me and my wife have an argument and that puts a pit in your stomach and your job is to go down to the basement to the piano," says Thomas, who was named BMI's 1999 pop songwriter of the year. "The job of a good writer is to stay focused on that . . . to be some sort of conduit for every experience and be heavy without being pretentious."

Thomas—who is signed to EMI Music Publishing—penned all but one of the songs on the album and, for the first time, shares co-writing credit on two of the tunes with bandmates Kyle Cook and Paul Doucette. "That worked out great," Thomas says. "It's always been a band of people who wanted to step up more but don't want to step up until it's the right thing."

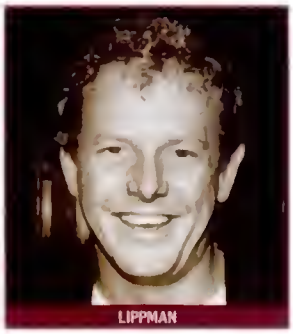
"Disease" was co-written with Mick Jagger during a songwriting session initially scheduled for Jagger's last solo album, *Goddess in the Doorway*. "The day before I went to write with Mick, I wrote the first verse and chorus, and then Mick wrote the second verse," Thomas recalls. "And then as soon as I gave it to him, I felt bad." Ultimately Jagger decided the song wasn't right for him, much to Thomas' relief: "I couldn't ask him for it back. I hope he's kicking himself," Thomas adds with a laugh, "because it's a really great song."

Radio apparently agrees. "Disease" is getting played at a number of pop and rock formats, but it is especially strong with modern AC, adult top 40, and mainstream top 40 stations.

Despite Thomas' claims to the contrary, KQKQ Omaha, Neb., PD Tommy Austin believes the band's popularity is bolstered by its hip-to-be-square persona. "Matchbox Twenty has become the poppiest, hip, rock band out there," he says. "They are one of those bands that was huge with top 40 but have kept an element of plain coolness." He adds that his station is playing "Disease" because "it's Matchbox Twenty" but that he feels "their sound is almost too sophisticated for top 40 right now. I think the passion from those below 25 isn't what it used to be."

OUT OF TIME

The band worked on *More Than You Think You Are* until the last possible minute, finally turning it in four weeks before its release. One benefit of finishing the album so late is that no copies were circulating that could be leaked to the Internet, Stimmel notes. "Piracy was clearly a concern," he says, "but because the band didn't finish the record, there was nothing to put anywhere, and we made a concerted effort to not have it floating around. When appropriate, we brought people into the studio."


LIPPMAN

Thomas figures it is inevitable that the album will still be illegally downloaded. "The side of me that wants people to hear my music doesn't suffer, but the side of me that wants to continue to do this does suffer," he says. "It could be five years from now and no one is buying records. What's the answer going to be? Are you going to have to release songs one at a time?"

The downside to the band finishing the album so close to its release is that it has not been available to do advance press. "That's the disadvantage," Stimmel says. "The monthlies will be a problem, but we'll get them in phase two in January or February with the second single. This isn't an album that we're worrying about getting everything on the first single."

To entice fans to stay interested in the release after the initial wave, the first 1.3 million albums shipped will include a Matchbox Twenty download card that gives the consumer a unique personal identification number to enter upon visiting a dedicated Web site.

There, fans can view a serialized documentary about the making of the album. In early 2003, card holders will be e-mailed information on an exclusive bonus track. "It's a way to increase interaction between the band and the fan. We're not selling them anything. The point is to build value in terms of your purchase," Stimmel says. "We wanted to give fans an everlasting experience. You're going to get bonus songs, you're going to get visuals that no one else is getting. It's a year-long plan." Additionally, when fans bring the card to a concert, they get a discount on Matchbox Twenty merchandise.

The band's TV-promotion plan includes appearances on *Late Show With David Letterman* (Nov. 18), *Last Call With Carson Daly* (Nov. 19), and *Late Night With Conan O'Brien* (Nov. 22). Matchbox Twenty is also VH1's November artist of the month, with a *Behind the Music* episode debuting Nov. 17.

A number of Internet specials are also planned, including live performances for AOL and Yahoo. The band is Yahoo/Launch's December artist of the month.

At retail, there is expectation that the album will be a strong seller into 2003. "We'll have the album featured and sale-priced in our front-end music department starting on street date through the holidays," says Andy Sibray, rock music buyer for Ann Arbor, Mich.-based Borders Books & Music. "It will be in our listening stations around January or February. We're hoping it's one of our major releases for the holiday season. We had a lot of success with their previous releases, so we're hopeful that this will live up to the history they've created."

Prerelease posters at retail and elsewhere have focused on the album cover, which features the five band members with their hands covering their faces. "It's the closest we've ever gotten to their faces being on an album cover," Stimmel says. "Maybe for the fourth record, we'll have a beauty shot of the five guys. Everything is a progression."

Atlantic hopes *More Than You Think You Are* will further the band's growth internationally. It has made inroads in Australia, New Zealand, and some countries in Europe. "That's basically a whole new wall for us to back through. We go over to Europe, and we're just starting," Thomas says. "You can play to 30,000 here, and then you're opening for Bon Jovi in Europe and you've got 60,000 there, but they don't know who you are."

The album comes out in Canada, Australia, and Japan the same time as it does in the U.S. It's slated for release Jan. 6 in New Zealand and the rest of Pacific Asia; in Latin America and Europe it arrives in March.

That same month, the Creative Artists Agency-booked band will start a U.S. tour and will stay on the road until the end of the year.

After the album has run its course, Thomas expects to work on a solo album, as will Doucette and Cook. Then, Thomas says, the process will start over again in the same manner as it always does: "We have a meeting before each record and say, 'Who's in?' Once that's decided, then our only mission is the next record has to better than the last."

Additional reporting by Margo Whitmire in Los Angeles.

Higher Ground™



by Deborah Evans Price

LONG TIME COMING: Like many artists who've spent most of their lives singing in a group, **Avalon's Janna Long** has always wanted to record a solo album. "It's always been a dream of mine," admits Long, who will continue performing with Avalon as well. "I grew up singing in church. I knew I wanted to make music a career, but I also knew it was what God was calling me to do.



LONG

"After I left college, the doors that continued to open were opportunities to be part of a group," says Long, who, when touring with **Truth**, met fellow Avalon member **Jody McBrayer** (who also released a solo debut this fall). "I kind of tucked away the dream of doing my own thing and thought that one day, when the time was right, God would make it happen."

But when she finally had the chance to begin recording *Janna* for Sparrow Records, that dream began feeling like a nightmare. In July, her executive producer, Sparrow VP of A&R **Grant Cunningham**, died from a head injury sustained during a soccer game.

"When Grant passed away this summer, only two or three songs had been laid down. Then, four weeks later, I fell and broke my ankle in three places and had surgery," she recalls of slipping in water in the Dallas/Fort Worth airport. "I had to finish the record in a cast without any pain medication. It was challenging."

Long continued to tour with Avalon, even though she couldn't stand during performances, and finished her record. She hopes the songs will minister to others the way she found them nurturing her own needs. "So many of the songs I had chosen for the record I really needed to hear at the very moment that I was recording them, because it's been a really hard few months," she says. "There's something neat when your own music can really touch you over and over again."

Long admits to going through a couple of weeks of feeling depressed. "There were days I thought, 'I'm never going to get this record finished. It's not going to make its release date. I'm never going to walk again.' I just really needed to be encouraged."

"Nothing Is Impossible" was one song that helped lift Long's spirits, as did "Somebody Loves You." "It reminded me of when I was a kid and would sing 'Jesus Loves Me' in Sunday school and how simple that song is, yet at the same time how profound it is. The God who made the world and everything in it loves me on an individual basis and knows exactly what I'm going through today."

During her convalescence, Long says her husband, singer/songwriter **Greg Long**, has been a rock, helping her tremendously. He also joins Long on her album, lending vocals to upbeat cut "Superman."

Long, who is managed by **Norman Miller** of Proper Management, feels she's known primarily as a ballad singer but says she thinks her solo album showcases even more of her musical personality. "I think people will be surprised at how much gospel and R&B influence I have. I grew up listening to **Aretha Franklin**, **Mahalia Jackson**, and **James Cleveland**."

NEWS NOTES: Vanishing Point Records, based in Orange, Calif., has signed a distribution agreement with Diamante Music Group. The label is owned by **Scott Silletta**, former leader of the bands **Plankeye** and **Fanmail**. Vanishing Point's first release—*What You Want Is Now* by Columbus, Ohio, band **House of Heroes**—will be released to Christian retail Dec. 31 and in the general market Jan. 4, 2003 . . . Worship leader/songwriter **Terry MacAlmon** has signed with M2.0 Communications. His label debut, *Visit Us*, is due Feb. 25 . . . Southern-gospel fans have never been able to get enough of **the Cathedrals**. Though the popular group is no longer together, its musical legacy is alive and well via three new releases on Cathedral Records: *Cathedrals Live! Coast to Coast*, a home-video companion to the audio project that was released last year; *Individually*, the latest installment from the Cathedrals Unreleased series, which showcases the members performing solo; and *The Cathedrals: Thirty Songs*, a three-CD set of the group's greatest hits. All three projects are available from New Day Christian Distributors.

Jackson, Way, Agajanian Top CCMA Awards

BY DEBORAH EVANS PRICE

NASHVILLE—Alan Jackson, Dennis Agajanian, and Del Way were the top winners at the eighth annual Christian Country Music Assn. (CCMA) Awards, held Nov. 5 at Nashville's Ryman Auditorium. Jackson, Agajanian, and Way each won two accolades, with Agajanian being named entertainer and top musician of the year, while Way was voted songwriter and new artist of the year. Jackson's "Where Were You (When the World Stopped Turning)" was named song and video of the year.

CCMA
Christian Country Music Association

Hosted by Collin Raye and Lisa Ryan, the awards show concluded the annual CCMA convention. Held Nov. 1-5, the gathering featured seminars and showcases geared toward artists who write and perform Christian country music. The show aired on various TV and radio outlets, including Total Living Network, Daystar TV Network, Cornerstone Television, Family Net, and LeSea Network's World Harvest Radio. The CCMA Awards were also streamed live on the Internet.

Stella Parton was named mainstream artist of the year. She has been garnering attention this year with her autobiographical release, *Appalachian Blues*. Parton calls the album "the most philosophical project I've ever done" and says it's "been both a catharsis and a celebration for me."

Clifton Jansky was named male vocalist of the year; Gayla Earlene took top honors in the female vocalist category. Well-known booking agent Sonny Simmons was honored with the Pioneer Award, and Dottie Rambo was this year's recipient of the Living Legend Award. A member of the Gospel Music Assn. Hall of Fame, Rambo is well-known as a songwriter/performer whose work has been recorded by Dolly Parton, Whitney Houston, and many others.

Perennial favorites the Fox Brothers took home top honors in the vocal group category, while Young Harmony netted the duo of the year award. The Jeff Treece Band won the award for best trio, and Roy Fox won the award for best comedy act.

"We have the opportunity to touch peoples' lives with Christian country music," CCMA president Gene Higgins says of the show, which included appearances by Hank Williams Jr., Selah, the Fox Brothers, Kim Ford, Marty Raybon, and the Isaacs.

For a complete listing of winners, log on to billboard.com/awards.

In The Spirit™

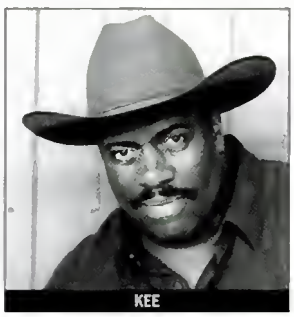


by Lisa Collins

BLESSED BY ASSOCIATION: If the early response to **John P. Kee's** new release, *Blessed by Association*—due in stores Nov. 12—is any indicator, Verity Records has another big hit on its hands.

"The first single, 'I Won't Let Go,' has been added at 100% of gospel radio and is in heavy rotation at WPGC-AM [Lanham, Md.], WFMV [Columbia, S.C.], WGIV [Charlotte, N.C.], and Spirit XM," Verity/Jive Records senior VP of marketing **Jazzy Jordan** says. "We're more than pleased by the response."

Credit the excitement being generated for Kee's new release to a tried-and-true styling that helped earn him the title Prince of Gospel. Yet while the 22 tracks are signature John P. Kee, there are a few surprises, starting with an introduction from **Rance Allen** that kicks off the high-energy first cut, "He's the Greatest." Also joining Kee are his oldest children, **Shannon** and **Chris**, both of whom travel and perform with him. Other change-ups include the African-flavored "Karama" and the country-spiked "Just for Me."



KEE

The album's lead-off single, however, is Kee's first choice. "I had a hit off the last album [*Not Guilty*] titled 'I Believe,' " he says. "This is straight-up church, and it's my follow-up to that song.

"I'm not a style changer," he continues. "I do, however, like to embrace different styles. I'm a secret admirer of country, but I still maintain who I am, and we've introduced a style that has created a turn in the gospel music industry."

And his trademark balance of funk, bass lines, tight harmonies, and church tunes are what best-defines the latest production from the 22-year gospel veteran, whose emphasis has long been on his music's themes. "This album," Kee says, "is intended to speak to those people who may not have achieved all of the outward trappings of success . . . the new cars or new homes. I want them to know that their blessings are in their relationship and their association with God. I want them to know that they are blessed also."

Verity's massive rollout includes churches, mailers, and a 20-city tour of key markets. TV spots will announce the release dates; a Thanksgiving food giveaway at 30-plus radio stations is being planned, and a consumer print ad campaign is under way. "I want people to understand the power of the relationship with the Lord," Kee says. "This body of work will elevate the spirit and hopefully open doors . . . it's not just for gospel listeners."

THE HEAD OF THE PACK: With 10 nominations—including artist, male vocalist, and song of the year, **Richard Smallwood** led the list of nominees for the 18th annual Stellar Gospel Music Awards, which were anounced Oct. 22.

Yolanda Adams followed with an impressive six nominations, including artist, female vocalist, and CD of the year. **Kirk Franklin** and **Donald Lawrence** trailed with five nominations each. Other multiple nominees included **Commissioned** and **Fred Hammond**.

Among the show's highlights will be a special presentation of the prestigious James Cleveland Award to **Andraé Crouch** for his work in the development and progression of gospel music. Crouch, a songwriter/producer/arranger/singer, is seen as one of the true pioneers of contemporary gospel music. And for her outstanding contributions to gospel music and benchmark achievements (standout performances, writing, and career record sales) in the genre, Adams will receive the Stellar Awards Hall of Fame honor.

Donnie McClurkin and **Mary Mary** will share co-hosting honors with first-time nominee and gospel music newcomer **Michelle Williams** of Grammy Award-winning trio **Destiny's Child**. Those slated to perform include **Dorinda Clark-Cole**, **Smokie Norful**, and **Angela Spivey**. The awards will be taped Jan. 11, 2003, at the Atlanta Civic Center for broadcast in national syndication over cable and PAX-NET stations Jan. 18-Feb. 16.

BRIEFLY: Songwriter/producer/keyboardist/arranger **Greg O'Quin** will add yet another title to his credits this month when he takes on the role of pastor of an Orlando, Fla.-based, nondenominational church called the Holy Nation. The artist recently pacted for distribution on Tyscot Records for a new label, Quintessence Records.

TSO Makes Transition To Blue-Chip Franchise

Rock-Oriented Touring Staple Hits Road With Christmas Show, Willing To Do Whatever It Takes 'To Blow People's Minds'

BY RAY WADDELL

NASHVILLE—Born as an unlikely radio hit from an obscure cut on a hard-rock album, the Trans-Siberian Orchestra (TSO) has evolved into a holiday touring staple that doesn't appear close to peaking.

This year, TSO will go out as two units playing a combined 60 shows in a six-week period, from Nov. 21-Dec. 30. Last year, the two companies sold out 42 of 65 nights, moving 175,000 tickets and grossing $6 million. This year, with larger venues on the route, those numbers are expected to increase to 300,000 and $11 million-$12 million, respectively.

"We've become the best new Christmas show since Mannheim Steamroller in the mid-'80s," manager/producer David Krebs says. "We have a much more rock-oriented sensibility, with [radio] support that runs across about seven formats."

Cleveland promoter Jules Belkin adds, "This is a tremendous success story. It goes to show you the tried and proven isn't always the way to go."

STRANGE GENESIS

Lava Records president Jason Flom calls TSO a "labor of love." Flom signed Savatage to Atlantic Records in 1983, a band he says was on its last legs when producer/lyricist Paul O'Neill put "Christmas Eve/Sarajevo 12/24" on the band's *Dead Winter Dead* album in 1995. Somehow, radio picked up on the song, "and we ended up selling 40,000 more copies of that album than we expected," Flom says.

"People loved that song, but they weren't so crazy about Savatage," he recalls. "So I asked Paul, 'Why not try to make a whole album of songs like that and try to become the Mannheim Steamroller of the next generation?' "

The result was 1996's *Christmas Eve & Other Stories* on Lava/Atlantic, with lyrics by O'Neill and music by O'Neill and longtime creative partners Robert Kinkel and Jon Oliva.

"I always wanted to start a group that would break all the rules of normal rock bands, with a fluid lineup willing to do whatever it took to blow



TRANS-SIBERIAN ORCHESTRA

people's minds," O'Neill says. "We wanted to create lyrics strong enough that they didn't need melodies and melodies strong enough that they didn't need lyrics."

TSO debuted as a live benefit event in Los Angeles, and the tour followed in 1999. "It's become a blue-chip holiday franchise," Flom says. "Paul and David Krebs have done a brilliant job—with us—of creating a perfect image for the music they do."

THE KREBS FACTOR

A veteran manager of acts ranging from Ted Nugent to Aerosmith, Krebs' relationship with O'Neill goes back years. "He's the best lyricist/poet in contemporary music today," Krebs says of O'Neill. "I've always loved rock operas. I've always felt they had tremendous potential, but there have been very few successful ones."

TSO has become a successful one. In 1999, the tour hit five cities with seven shows, with Cleveland as a focal point. "We had a sales base and we had airplay, very much like a '70s touring attraction," Krebs says. "It's a city-by-city game."

Cleveland promoter Jules Belkin (since acquired by Clear Channel Entertainment [CCE]) was an early believer. "Christmas attractions had been pretty much the same over the past 20 years, [and] this seemed to me a new way of coming to an old market," Belkin says. "When other promoters wouldn't take a shot at it, we went into some cities we normally don't go into. People were afraid, but that changed after the first year."

After three years at Cleveland's 2,700-seat Palace Theatre, Belkin will take TSO into the 7,500-capacity setup at Convocation Hall at Cleveland State University this year. Of the 57 venues that have been routed for this latest trek, some 15 are in 5,000- to 10,000-capacity venues.

Production boasts six traditional rock musicians augmented by two keyboards, nine singers, and an eight-piece orchestra that is hired locally. Guitarist Al Pitrelli is music director for the West Coast unit; keyboardist Kinkel is the East Coast's. With crew, some 30 travel per company. "It's a full rock production," O'Neill says. "If we can't fog it, light it, or blow it up, we're not interested."

Krebs says CCE promotes about 80% of the dates, with the rest promoted by House of Blues and regional independents like Fantasma Productions in Florida. Ticket prices mostly top out at $42, with some markets at $50. "One of the reasons we moved to [larger venues] is because we didn't want to rescale to $75 in order to make money," Krebs says. "We moved up in size but kept tickets the same."

The label is very much along for the ride. The original release has now scanned 1.1 million copies, with two successors, *The Christmas Attic* and the non-holiday *Beethoven's Last Night*, scanning 465,000 and 144,000 units, respectively. A third Christmas release is slated for next year.

"Sales are up 30%-40%," Lava VP of marketing Lou Plaia says. "We've gone from 6,000 spins two years ago to 10,000 last year."

Flom adds, "This is just getting started . . . I anticipate selling 10 million records in the next 10 years."

Adding fuel to the fire this year will be the national broadcast of TSO's holiday TV special, *The Ghosts of Christmas Eve*—co-starring Ossie Davis, Jewel, and Michael Crawford—as a major holiday fundraising event for PBS stations. A DVD/VHS release is also planned.

A non-holiday production around the Beethoven project is in the works, and Krebs says next year the goal is to put out three TSO holiday units to play 90 shows in 75 cities. "Ultimately, we're looking at 100 dates averaging 7,500 capacity," he says, adding that the story is fully capable of evolving into new productions. "There are a lot of permutations. This is a really beautiful situation."

Universal Amphitheatre Celebrates 30th Anniversary

BY SUSANNE AULT

LOS ANGELES—Universal Amphitheatre, the Los Angeles-market staple venue in Universal City, Calif., is in the midst of a banner year while notching its 30th anniversary.

Operated by House of Blues (HOB) Entertainment via a long-term lease, the 6,251-seat venue sits next to Universal Studios, where it has survived a three-year closure when transitioning from an outdoor to an indoor complex, an intense L.A. rivalry with the like-sized Greek Theatre, and competition from such new venues as the city's splashy 3-year-old Staples Center.

Still, the Universal Amphitheatre appears great for the wear, both HOB executives and booking agents say. Concert-goers, they claim, like its intimate seating arrangement, where the last row is just 150 feet from the stage. The venue's sound equipment and facility design is regularly updated—the interior acoustics are upgraded every year, and the dressing rooms are redone biennially.

ARTIST- AND FAN-FRIENDLY

"It's a very consumer-friendly experience," HOB Concerts president/CEO Jay Marciano says, pointing out that artists can expect a 20%-25% bigger ticket draw at Universal compared with their national average when on tour.

Echoing him is Jim Guerinot, partner of Rebel Waltz Management and manager for Beck (who is performing with the Flaming Lips at Universal Nov. 25). He explains, "It's one of the few venues in the country where, when an artist plays there, it contributes to their ticket sales."

Also, HOB staffers believe their management style has bolstered the building's reputation in L.A. Alex Hodges, the company's executive VP of concerts, says that his team will typically spend $25,000 on advertising per show. That, he notes, is on the high end for the industry, when looking at that amount against average Universal show grosses. "We are more aggressive than [a lot of L.A competitors]," Hodges says. "We're not skimpy when it comes to that. We need to do a good job if we want [the talent] to come back."

John Huie, a Nashville-based agent



MARCIANO

at Creative Artists Agency, agrees that the seating and acoustics are top-notch, but he thinks what has really put Universal on the map is "the conscientiousness of the staff. A building is a building in the end. But they take care of business." Huie credits Universal's atmosphere for launching Amy Grant as a cross-over contemporary Christian artist after two sellouts in 1984.

Jim Fleming, partner in Michigan-based agency Fleming and Associates, brought Ani DiFranco and her band to Universal three years in a row between 1999-2001. He recognizes that there are a dozen L.A. venue choices, but he thinks that "you can feel a commitment to certain venues. Everything being equal, you're going to go with the people who have been there for you."

Business may be bustling today—Latin band Maná sold out four straight dates there last month, and Mexican crooner Vicente Fernandez is expected to sell out three this month—but Universal did have to clear some obstacles during the past 30 years. Adding a roof in 1982, after 10 years as an outdoor building, for instance, "is not something you do every day," HOB Concerts senior VP Larry Vallon admits.

Yet after giving extensive tours of the amphitheater during its three-year construction hiatus, the concert community "thought we had the better mousetrap," Vallon contends. That, he says, led to snagging Frank Sinatra as the grand re-opening act in August 1982.

In more memorable moments at Universal, Pope John Paul II arrived via three helicopters for a 1988 appearance; Madonna and Britney Spears made their Los Angeles debuts there in 1985 and 1999, respectively.

TOUGH COMPETITION

Even with these successes throughout the 1980s and 1990s, the HOB crew felt it could be doing better. Universal was often going head to head with the Nederlander-operated, 6,162-seat Greek Theatre in booking talent. Hodges says that meant it wasn't uncommon for the Greek and Universal to strategically schedule artists within the same genre on the same nights, in hopes of eating away at the other's grosses.

"We competed very diligently for the same artists all the time," Hodges remembers. But in September 2001, Universal and the Greek inked a 10-year cross-promotional agreement whereby the two companies now consult each other when booking music acts.

"Controlling the two calendars benefits the artists and operators," Marciano adds. "We can avoid the same concerts on the same Wednesday. That allows us to spread out the talent and ensure a better draw."

While Universal has held up nicely for 30 years, HOB executives are confident it can go for another 30 just as well. Granted, acts can now play one show at L.A.'s state-of-the-art, 20,000-seat Staples Center arena (owned and managed by Anschutz Entertainment Group [AEG]) instead of a possibly more grueling multiple-date schedule at Universal. And AEG has plans to open L.A. Live—a more direct, 7,000-seat rival to Universal that will sit adjacent to Staples—in the next few years.

But as for proof that Universal should stick around, ArtistDirect vice chair Marc Geiger remarks, "Clear Channel is not able to book it," which suggests to him that the venue is doing something right, staying independent of the powerful concert corporation.

Marciano adds that "as goes Universal, as goes our year—it contributes to whether we have a good year or not. It underpins House of Blues Entertainment."

Venue Views



by Ray Waddell

SAN ANTONIO SHOWPLACE: The new $190 million **SBC Center** in San Antonio opened Nov. 1 with a game by the building's primary tenant, the Spurs of the National Basketball Assn., followed by a sold-out, tour-wrapping, $1 million performance by **George Strait** the following night. The county-owned 18,700-capacity arena is managed by VP/GM **Steve Zito**, previously with San Antonio's **Alamodome**, former home of the Spurs.



ZITO

"We had a great weekend," Zito says. "Now we're catching our wind." Maybe, but coming up are sold-out or nearly sold-out dates by **Cher, Neil Diamond, the Rolling Stones, Trans-Siberian Orchestra** (see story, page 22), and **Bill Gaither**, along with Sesame Street Live and a slate of Spurs games. "We're very pleased with the acts we've been able to book and the way they're selling, and the public has responded to the events we're bringing in."

The "SBC" title comes from San Antonio-headquartered Southwestern Bell Corp. via a $100 million, 20-year naming-rights deal. The building boasts 40 terrace suites, 16 "bunker" suites 14 rows up, two 180-seat "super" boxes, and four party suites rented out on an event-by-event basis. It aiso has 22 four-seat boxes with wait service, and nearly all premium seating has been sold.

Zito says some refer to the building's design as "ranch tech," and the building claims to be custom-made for San Antonio. "We use the tag line 'Something for everyone,' and we're committed to doing that."

ROUTEBOOK: Tickets for **Bruce Springsteen & the E Street Band's** shows in Rotterdam, Netherlands; Ludwigshafen and Gelsenkirchen, Germany; and Vienna are on sale, and more 2003 European dates are set to be announced. These concerts follow the band's most recent European trip, which began Oct. 14 in Paris and ended Oct. 27 at London's **Wembley Arena**. The Oct. 16 Barcelona concert aired live on MTV Europe and VH-1 UK, reaching more than 127 million homes.

Australian rockers **the Vines** will headline the MTV2 Handpicked tour, a companion tour to the *MTV2 Handpicked—Vol. II* enhanced CD. U.K. quartet **the Music**, whose debut album will be released in the U.S. in early 2003, will support on all dates. The 14-date club tour begins Nov. 19 at **the TLA** in Philadelphia and wraps Dec. 6 at **Quest** in Minneapolis.

Leisure McCorkle begins touring in support of the new MoRisen release *Jet Set Baby*, including dates throughout the South, East Coast, Midwest, and West Coast, as well as such festival performances as the International Pop Overthrow in New York and support slots with such artists as **Glenn Tilbrook** of **Squeeze**. Joining McCorkle will be his new backing band, **the Empire of Sound**.

The annual Christmas for Kids concert at Nashville's **Ryman Auditorium** Nov. 24 will feature **the Charlie Daniels Band, Sawyer Brown, Rebecca Lynn Howard, Doug Stone**, and **Brad Paisley**.

SAFE BET: Coast Casinos has named **Tim Lanier** assistant GM of the **Orleans Arena** in Las Vegas, scheduled to open in spring 2003. Lanier recently served as manager for the **Will Rogers Memorial Center** in Fort Worth, Texas.

The Orleans Arena will be a 9,000-seat multi-purpose sports/entertainment facility; it is part of a $140 million expansion of Coast Casinos properties, a local gaming company owned by **Michael Gaughan** that includes the Orleans, Gold Coast, Suncoast, and Barbary Coast.

GROVE GM: Nederlander Concerts has named **Adam Millar** GM of the **Grove of Anaheim**, the 1,700-capacity theater Nederlander operates for the city of Anaheim, Calif. Millar most recently was operations manager for Nederlander at the **Greek Theatre** in Los Angeles and prior to that was director of booking for Los Angeles' **Staples Center**. Well-traveled, he has also been with the **Forum** in inglewood, Calif., and the **Oakland** (Calif.) **Coliseum** and **Arena**.

NOVEMBER 16 2002 Billboard BOXSCORE CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	HP Pavilion, San Jose, Calif. Oct. 22	$1,892,330 $250/$50	14,220 sellout	Clear Channel Entertainment
PAUL McCARTNEY	Rose Garden, Portland, Ore. Oct. 16	$1,847,150 $250/$125/$85/$50	15,576 sellout	House of Blues Concerts
PAUL McCARTNEY	Arrowhead Pond, Anaheim, Calif. Oct. 25	$1,795,675 $250/$50	13,586 16,192	Clear Channel Entertainment
PAUL McCARTNEY	ARCO Arena, Sacramento, Calif. Oct. 21	$1,714,148 $251.75/$51.75	13,737 sellout	Clear Channel Entertainment
GEORGE STRAIT, JO DEE MESSINA	Ford Center, Oklahoma City Oct. 31	$1,116,000 $60.50/$50.50	18,151 sellout	Varnell Enterprises
AEROSMITH, KID ROCK, MUST	Coral Sky Amphitheatre, West Palm Beach, Fla. Oct. 16	$828,910 $79.50/$35	18,531 19,758	Clear Channel Entertainment
CHER, CYNDI LAUPER	Air Canada Centre, Toronto Oct. 24	$746,041 ($1,166,874 Canadian) $56.26/$37.08	15,172 16,022	Clear Channel Entertainment, MLSEL
AEROSMITH, STONE TEMPLE PILOTS, MUST	New Orleans Arena, New Orleans Oct. 24	$639,112 $75/$27.50	11,840 12,980	Clear Channel Entertainment
RED HOT CHILI PEPPERS, DETONAUTAS	Pacaembu Stadium, Sao Paolo, Brazil Oct. 12	$613,259 (2,146,407 reales) $20/$11.43	46,294 sellout	OCESA Presents, CIE Brasil, CIE Events
MANÁ	Miami Arena, Miami Oct. 25	$590,020 $70/$60/$40	9,705 sellout	Evenpro-Water Brother, NYK Concerts
ENRIQUE IGLESIAS, PAULINA RUBIO	Staples Center, Los Angeles Oct. 22	$510,578 $85/$30	11,431 13,427	Clear Channel Entertainment
ENRIQUE IGLESIAS, PAULINA RUBIO	MGM Grand Garden, Las Vegas Oct. 19	$507,865 $85/$35	8,870 13,656	Clear Channel Entertainment, in-house
JOURNEY	Neal S. Blaisdell Center, Honolulu Oct. 10-11	$486,025 $95/$45	9,830 10,000 two shows	Tom Moffatt Prods.
CREED, CINDER, THE COLOR GREEN	Staples Center, Los Angeles Oct. 20	$475,397 $48.50	10,822 14,536	Nederlander Organization, Goldenvoice
ENRIQUE IGLESIAS, PAULINA RUBIO	Shoreline Amphitheatre, Mountain View, Calif. Oct. 21	$458,509 $71.50/$26	8,923 22,000	Clear Channel Entertainment
TOP TEN AMERICAN IDOLS	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Oct. 27	$415,413 $47.50/$37.50/$27.50	12,584 13,136	Metropolitan Entertainment Group, Atlanta Worldwide Touring
CREED, OLEANDER, CINDER	Shoreline Amphitheatre, Mountain View, Calif. Oct. 23	$396,351 $48.50/$35	9,427 22,000	Clear Channel Entertainment
TOP TEN AMERICAN IDOLS	American Airlines Center, Dallas Oct. 13	$381,760 $45/$35/$25	12,964 13,303	Metropolitan Entertainment Group, Jack Utsick Presents
NO DOUBT, THE DISTILLERS, GARBAGE	Worcester's Centrum Centre, Worcester, Mass. Oct. 20	$368,830 $35	10,899 13,000	Clear Channel Entertainment
TONY HAWK'S BOOM BOOM HUCK JAM, CKY	Xcel Energy Center, St. Paul, Minn. Nov. 1	$367,977 $75/$40/$25	8,664 10,000	Jam Prods.
RED HOT CHILI PEPPERS, LOS TETAS	Pista Atletica, Santiago, Chile Oct. 9	$367,591 (273,822,500 pesos) $20.14/$17.12	19,842 sellout	OCESA Presents, CIE Chile, CIE Events
COME TOGETHER & WORSHIP: MICHAEL W. SMITH, THIRD DAY, MAX LUCADO	Rupp Arena, Lexington, Ky. Nov. 2	$361,930 $25/$20	15,925 sellout	Outback Concerts, New Covenant Prods.
ELVIS COSTELLO	Beacon Theatre, New York Oct. 22-23	$353,455 $75/$40	5,901 6,024 two shows	Clear Channel Entertainment
BOB DYLAN	Allstate Arena, Rosemont, Ill. Nov. 1	$352,731 $64.50/$49.50/$39.50/ $34.50	7,749 10,000	Jam Prods.
TOP TEN AMERICAN IDOLS	Philips Arena, Atlanta Oct. 21	$349,915 $47/$37/$27	12,216 12,986	Metropolitan Entertainment Group, Atlanta Worldwide Touring
BOB DYLAN	Xcel Energy Center, St. Paul, Minn. Oct. 30	$341,538 $47.50/$43.50/$37.50/ $32.50	8,273 10,000	Jam Prods.
TOP TEN AMERICAN IDOLS	Office Depot Center, Sunrise, Fla. Oct. 24	$339,462 $46.50/$36.50/$26.50	10,294 12,992	Metropolitan Entertainment Group
NO DOUBT, THE DISTILLERS, GARBAGE	Continental Airlines Arena, East Rutherford, N.J. Oct. 23	$335,901 $35.50	10,562 13,362	Clear Channel Entertainment
RED HOT CHILI PEPPERS, DIOS LOS CRIA, NATIVO	River Plate Stadium, Buenos Aires, Argentina Oct. 16	$324,267 (1,216,002 pesos) $5.50	61,720 sellout	OCESA Presents, CIE Presents, CIE Events
NELLY, BIG TYMERS, LIL' WAYNE, FABOLOUS, AMERIE	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Oct. 25	$329,562 $47/$37	8,412 13,950	Clear Channel Entertainment
BOB DYLAN	Greek Theatre, Los Angeles Oct. 12	$318,750 $37.50	8,630 8,662	Clear Channel Entertainment
TOP TEN AMERICAN IDOLS	Worcester's Centrum Centre, Worcester, Mass. Oct. 28	$315,225 $45/$35/$25	10,577 sellout	Metropolitan Entertainment Group
TOOL	First Union Spectrum, Philadelphia Oct. 29	$314,317 $35.50	9,278 12,500	Clear Channel Entertainment
MANÁ	Verizon Wireless Amphitheater, Selma, Texas Oct. 20	$304,555 $47.50/$25	7,735 20,000	Clear Channel Entertainment
NELLY, BIG TYMERS, LIL' WAYNE, FABOLOUS, AMERIE	Shoreline Amphitheatre, Mountain View, Calif. Oct. 20	$291,021 $48.50/$25	7,641 22,000	Clear Channel Entertainment

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ALBUMS

Edited by Michael Paoletta

POP

▶ PHIL COLLINS
Testify
PRODUCER: Rob Cavallo
Atlantic 83563
Thank goodness for artists like Phil Collins. Unlike far too many veterans striving to remain "relevant" by trend-hopping, he's not inclined to step beyond what he does exceedingly well. There are no surprises on a Collins album. Rather, you get well-crafted, pop/rock tunes that wash over the senses with warm familiarity. The fun in exploring a new Collins set is delving into his lyrics for a typically unflinching view of his emotional state at the moment. *Testify* shows him in a fairly content space, exploring family life and all of its trappings, as well as the experience of aging past the point of youthful rebellion. In short, this project has been designed for adult consumption, yet there's plenty here for mature-minded kids, as evidenced by the sticky-sweet single "Can't Stop Loving You." Ultimately, *Testify* is for those who have happily stepped out of rock's fast-lane and are interested in a visit from a dear old friend.—***LF***

▶ SHAGGY
Lucky Day
PRODUCERS: various
MCA 3070
As a lover of women, it was only a matter of time before Shaggy crafted an entire album dedicated to the fairer sex. The result is an at times cheesy, but overall enjoyable affair. Lackluster lead single "Hey Sexy Lady," which features Brian and Tony Gold, with its touches of tango and pop, didn't quite do it at radio. However, all is not lost, especially when Shaggy turns his attention to more traditional dancehall and reggae fare, as he does on "Hookie Jookie" and "We Are the Ones," respectively. The Barrington Levy-fronted "Full Control," a likely favorite amongst dancehall purists, finds the artist going back to his roots with impressive results. The melodic vibe of "Strength of a Woman" is poised to be the album's anthemic moment.—***RH***

▶ ERIC CLAPTON
One More Car, One More Rider
PRODUCERS: Eric Clapton, Simon Climie
Reprise 48374
Eric Clapton comes calling on your stereo with his latest live album, culled from the Los Angeles and Tokyo dates on his 2001 tour. Both Eric Claptons—the sensitive songster (who gave us "My Father's Eyes," "River of Tears," "Tears in Heaven," et. al) and the hard-rockin' icon of the 1960s and '70s (who delivered such classics as "Layla" and "Sunshine of My Love")—show up here. And, naturally, there's a clutch of blues standards. High points include "Have You Ever Loved a Woman?" and "Badge," both of which give off some serious fretboard smoke. While it's impossible to hope for exhaustive Clapton career coverage in a bare couple of hours, *One More Car* offers a very polished live cross-section. Still, one tends to wish this tasty dish was a little tangier and ol' Slowhand did more of the "fast hand" stuff.—***AZ***

SPOTLIGHTS



TLC
3D
PRODUCERS: various
Arista 14780
This fourth chapter in TLC's nearly 10-year career finds soulful sisters Tionne "T-Boz" Watkins and Rozonda "Chilli" Thomas facing a major challenge: How to focus on the music at hand after one-third of your group—in this case, Lisa "Left Eye" Lopes—passed away in a car accident earlier in the year. But press on they do; in the process, a nearly perfect collection has been created that, sadly, may be the duo's swan song. And since some songs were recorded prior to Lopes' death, her presence is very much felt on *3D* (witness her intriguing raps in the George Clinton-inflected "Over Me" and the percolating "Girl Talk"). The Dallas Austin-produced "Damaged" and the Rodney Jerkins-helmed "Turntable" are folk-pop gems, recalling past glories like "Waterfalls." The Neptunes-sculpted "In Your Arms Tonight" is sturdy and sultry, making it perfect for city streets or between the sheets. With *3D*, TLC has crafted a fitting tribute to a departed sister.—***MP***

JUSTIN TIMBERLAKE
Justified
PRODUCERS: various
Jive 41823
On his solo debut, 'N Sync member Justin Timberlake strikes a major '70s R&B pose steeped in vibe and groove. Obvious nods to artists like Michael Jackson, Donny Hathaway, and Stevie Wonder aside, Timberlake has crafted an album very much in the here and now, receiving production assistance from most notably the Neptunes and Timbaland. Lead single "Like I Love You," "Take It From Here," and "Rock Your Body"



rank as some of the Neptunes' best work. Ditto for "Cry Me a River," steered by Timbaland, whose diagonal push-and-pull beats make for a lovely tug-of-war, with both producer and artist coming out the victor. The feisty "(And She Said) Take Me Now" features an all-too-brief appearance by Janet Jackson. Love it or hate it, Timberlake has certainly raised the pop music bar with *Justified*. The dawning of a new day? The fingers are crossed.—***MP***



TONI BRAXTON
More Than a Woman
PRODUCERS: various
Arista 14749
Toni Braxton is in a tricky position. She's too mature and polished to be a convincing contemporary of street-gals Ashanti and Tweet, but she's still far too funky and youthful to fully play the sage old-school diva. *More Than a Woman* shows Braxton striving to walk a tightrope between the two stylistic worlds with unavoidably mixed results. To her credit, she handles the task with more dexterity and finesse than most. But in her bid to be a little bit of everything for everyone, some of the unique flavor that has made her a star is sadly diminished. Still, when Braxton hits the mark, she does so better than anyone, as deftly proved on the deliciously theatrical ballad "Lies, Lies, Lies," which is on par with her classic "Un-Break My Heart," as well as on the gently percussive "Selfish," which begs for single release. Both songs are potent enough to keep Braxton on commercial point for some time to come.—***LF***

▶ DAVID GRAY
A New Day at Midnight
PRODUCERS: Gray/McClune/Polson
IHT/ATO/RCA 07863 68154
A New Day at Midnight, David Gray's fifth album (not counting *Lost Songs*) and the follow-up to 2000's worldwide smash *White Ladder*, seems to be the sound of a troubadour in transition—growing pains. Missing the fire of 1996's *Sell, Sell, Sell*, the darkness of 1994's *Flesh*, and rarely flashing the spellbinding beauty of *White Ladder*, the album feels like his weakest. For the better part of a decade, Gray toiled to little avail in the States, selling few copies of three albums each released on a different label; after a final debacle with EMI, he headed home and created *White Ladder* in his bedroom, desperate and determined. That stubborn passion is rarely heard on *Midnight*; and that's not to say it's lost for good, it just proved elusive to him here. Musically, many of these songs feel like an extension of such downcast *White Ladder* cuts as "Nightblindness" and "Silver Lining." "Freedom," a ballad in that vein, is probably the best cut on the swaying *Midnight*, followed closely by the more uptempo "Be Mine." While there are a few other pretty moments tucked inside "Kangaroo" and "Last Boat to America," *Midnight* doesn't prove as jarring and warm to the soul as *Ladder*. And it's not necessarily a bad thing that these songs aren't as immediate and accessible as those on *Ladder*; what makes this a disappointment is that these tracks are just simply not as exciting.—***WD***

R&B/HIP-HOP

▶ MISSY "MISDEMEANOR" ELLIOTT
Under Construction
PRODUCERS: various
Elektra 62813
Even music's most inventive minds take a step in the wrong direction every now and then. That seems to be the case with Elliott's fourth studio set, *Under Construction*. A constant innovator, Elliott, with help from production partner Timbaland, has time and again changed the way we hear hip-hop, R&B, and pop. Previous singles like "The Rain (Supa Dupa Fly)," "Hot Boyz," and last year's smash "Get Ur Freak On" have showcased Elliott's

(Continued on next page)

VITAL REISSUES

SIOUXSIE & THE BANSHEES
The Best of Siouxsie and the Banshees
PRODUCERS: various
Polydor/Universal 4400651522
Siouxsie & the Banshees were one of the premier and seminal groups to emerge out of London's thriving underground punk movement in the late '70s. Led by fiery chanteuse Siouxsie Sioux, the Banshees—bassist Steve Severin and drummer Budgie—evolved into a successful pioneering collective that balanced haunting and sinister provocative imagery with adventurous, sumptuous, and contagious pop-inflected song craftsmanship throughout their illustrious, nearly 20-year tenure (1978-1995). On the heels of the band's recent sold-out 7 Year Itch reunion tour, Polydor/Universal releases this essential collection, which spans the group's 11-album career. The 15-track, digitally remastered set highlights some of the Banshees most definitive, influential, and treasured moments, including "Peek-a-Boo," "Dear Prudence," "Christine," "Kiss Them for Me," and "Cities in Dust." Also included is the previously unreleased track "Dizzy," taken from the act's final recording sessions in 1997. Fans take note: A limited edition set, containing a bonus disc of 12-inch club remixes,



is also available. Ultimately, this best-of reveals an act that has, over the years, influenced many.—***CR***

SOFT CELL
The Very Best of Soft Cell
PRODUCERS: various
Mercury/Universal 3145869122
Soft Cell's Marc Almond and Dave Ball were the curious progenitors of bubbly, dance-inflected synth-pop. Throughout the '80s, the U.K. duo's songs, laced with edgy and humorous themes, were a paean to the trash culture and consumerism of the day. When Soft Cell stormed the U.S. charts in 1982 with "Tainted Love," a lasting impression was forever made on the pop music landscape. Although subsequent singles would fail to match that same success in the States, Soft Cell continued to enjoy a successful and colorful career. Included here are highlights from the duo's glorious gender-bending, melodramatic, electro-driven, sleazy new-wave heyday: "Memorabilia," "Bedsitter," "Say Hello Wave Goodbye," "Where the Heart Is," "Numbers," and "Soul Inside," among others. Two new offerings ("Somebody Somewhere Sometime" and "Divided Soul") are signature Soft Cell, combining lyrical wit and sonic panache. With the duo's recently released new album (*Cruelty Without Beauty*), and the current nü-electro boom on both sides of the Atlantic, the timing couldn't be better for this disc.—***CR***

CONTRIBUTORS. Susanne Ault, Leila Cobo, Gordon Ely, Deborah Evans Price, Larry Flick, Rashaun Hall, Gail Mitchell, Wes Orshoski, Michael Paoletta, Craig Roseberry, Phillip van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

uniqueness as both an artist and a producer. *Under Construction's* lead single, "Work It," follows in that vein. Produced by Timbaland and Elliott, the complex, infectious single is already climbing toward the top of the charts. Unfortunately, the rest of the album never quite hits that mark again. "Play Dat Beat" and "P***ycat" would be good radio-ready records for most artists, but are beneath Elliott. At other times, guests like Beyoncé Knowles and Ms. Jade steal the songstress' thunder on "Nothing Out There" and "Funky Fresh Dressed," respectively. That said, Elliott fans will find solace in a loose cover of Method Man's "Bring the Pain," which features the rapper, and a "Work It" remix featuring up-and-coming rapper 50 Cent.—***RH***

DEBORAH COX
The Morning After
PRODUCERS: various
J Records 80813 20014
Four years after the release of her mega hit single "Nobody's Supposed to Be Here," Deborah Cox has followed Clive Davis from Arista to J and hooked up with a host of producers—including Jermaine Dupri, Warryn Campbell, Jimmy Jam & Terry Lewis, Rodney Jerkins, and "Nobody's" co-writer Shep Crawford—to record her third album. Cox's strong suit still remains soaring ballads in the "Nobody's" vein. Most noteworthy on that front are Crawford's compelling "Starting With You," the Campbell-helmed title track, and Jam & Lewis' "Hurt So Much." But Cox's more uptempo efforts yield mixed results. Current single "Up & Down (In & Out)" and "Oh My Gosh" call to mind Toni Braxton and Whitney Houston rather than Cox, while her teaming with rapper Kurupt on "Just a Dance" is formulaic. Exceptions are Dupri's "2 Good 2 Be True" and Allen "Allstar" Gordon's sassy "Givin' It Up."—***GM***

COUNTRY

▶ **RASCAL FLATTS**
Melt
PRODUCERS: Mark Bright, Marty Williams, Rascal Faltts
Lyric Street 65031
These little rascals sure demonstrated they can sing and play their first time out, gaining instant impact at retail and radio with a mixture of youth-oriented country and well-executed ballads of substance. They serve up more of the same on this sophomore release but up the ante in terms of song quality. Lead single "These Days" is a bittersweet midtempo, the title cut is romantic mood-inducing ballad, and spritely fiddle accents the crisp ear candy of "Love You Out Loud." Sometimes guilty of too much vocal gymnastics, they do serve up neat arrangements and impressive harmonies on cuts like "Mayberry" and "You" and effectively blend modern production techniques and traditional sensibilities on a powerful "Dry County Girl." There are plenty of potential hits here, particularly the soaring "Fallin' Upside Down," and the project reaches a zenith with vocal perfection on the superbly crafted "My Worst Fear" from Anthony Smith and Al Anderson. Perhaps too poppish for staunch traditionalists, Rascal Flatts nevertheless showcase mighty chops.—***RW***

LATIN

▶ **ATERCIOPELADOS**
Evolución
PRODUCERS: various
BMG U.S. Latin 74321-96979
Colombian alternative band Aterciopelados' history of hits is a veritable treasure chest of perfectly shaped songs. From 1995's "Bolero Falaz" and "Florecita Rockera" to two new tracks—"Mi Vida Brilla" and "Tanto Amor," written in honor of singer Andrea Echeverri's newborn daughter—*Evolución* chronicles a band that makes music with unabashed joy. The gleeful nastiness Echeverri imparts on the standard "Baracunátana" is the perfect set-up for the sarcastic vampiness of "El Estuche," a scathing, yet non-judgmental commentary on those obsessed with looks. This is part of Aterciopelados' gift: The capacity to write succinct, intelligent songs devoid of preachiness. Musically, the band's inquisitiveness is apparent in the scope of influences, from tango to traditional music to plain ol rock'n'roll. The album's finishing touch is a new dance version of "Florecita," tinged with electronica, and the lilting, feel-good "Mi Vida Brilla," where Echeverri sings: "You make things simple/Turn on the lights/And my life shines." Such delicious words also aptly describe this collection.—***LC***

WORLD

★ **SNOWBOY & THE LATIN SECTION**
Para Puente
PRODUCER: Snowboy
CuBop/Ubiquity Recordings 039
Conguero Snowboy (aka Mark Cotgrove) & the Latin Section have been a major item in the English/European Latin jazz scene for the past 15 years, working a thunderous sound that fuses *son*, mambo, and salsa with Afro-Cuban jazz, much in the manner of the legendary Tito Puente. *Para Puente* is, indeed, Snowboy's tribute to Puente. While Snowboy and his crew don't cover any Puente tunes, they do thoroughly capture the spirit and vitality of Puente's music, and that's the whole point. The album is a polyrhythmic juggernaut, coming at the listener with an intense, dance-slammed groove that's relentless. Check out the sweltering rumba/salsa tune "Los Rumberos de la Habana y Matanzas," as well as the standout performances of keyboardist Neil Angilley, trumpeter Sid Gauld, and timbalero/vocalist Davide Giovaninni. *Para Puente* is killer Latin jazz. What better tribute to Puente could one devise?—***PVV***

★ **RADIO ZUMBIDO**
Los últimos días del AM
PRODUCER: Juan Carlos Barrios
Quatermass 129
Juan Carlos Barrios (ex-Bohemia Suburbana) has hammered together a masterpiece of lo-fi techno with *Los últimos días del AM*. Barrios set up camp near Lake Atitlan in Guatemala and set about tracking a group of tunes that make remarkable use of a peculiar variety of samples and loops, augmented by elemental bass, drums, and guitar. Barrios successfully blends seemingly disparate elements into something coherent, as we hear on "8 Hermanos," as well as working with more readily comprehensible sonic motifs and instruments—"La rueda" and "Lo-fi chicken bus," for instance. A few of Barrios' tunes have dancefloor potential—"Caracol," for instance—but most of the material is a bubbling, raggedy, lo-fi groove that suggests what one might derive from spending a long time locked in a room in Central America with a dozen AM radios. Racked by Palm Pictures.—***PVV***

JAZZ

★ **JOE ZAWINUL**
Faces & Places
PRODUCER: Joe Zawinul
ESC 03679
Pianist/synthesist Joe Zawinul will always be remembered and esteemed as one of the founding members of the definitive jazz fusion ensemble Weather Report. He has cut some terrific records since the end of Weather Report, but none more absorbing than *Faces & Places*. Having assembled a fabulous group of collaborators from all corners of the earth, Zawinul put them to work on 14 original tunes. The album swings without pause. Any attempt to isolate killer tracks must begin with "Café Andalusia," "Siseya," and "East 12th Street Band." Zawinul's groove is an enticing merger of funk, worldbeat, and distinctly post-bop jazz. His arrangements evince the propulsive attack that's long been a key facet of his style. *Faces & Places* is worldly, must-hear jazz.—***PVV***

BLUES

★ **VARIOUS ARTISTS**
From Clarksdale to Heaven: Remembering John Lee Hooker
PRODUCERS: various
Blue Storm 23629
John Lee Hooker passed away June 21, 2001, depriving the blues world of yet another pivotal artist whose influence will persist throughout the 21st century. *From Clarksdale to Heaven*, a tribute to Hooker, features 13 tracks—12 written by Hooker and one ("May the Circle Be Unbroken) arranged by him—plus an unreleased Hooker number, "Red House," which he cut in 1989 as a tribute to Jimi Hendrix. Artists who contributed to *Clarksdale* include Jack Bruce, Jeff Beck, Andy Fairweather-Low, Mick Taylor, Peter Green/Splinter Group, and Hooker's daughter, Zakiya. Particularly deep performances are delivered by Beck ("Hobo Blues"); Green ("Crawling King Snake"); Zakiya Hooker ("I Want to Hug You"); and Vince Converse, Leo Lyons, and Ric Lee ("Bad Like Jesse James"). This is a righteous tribute to a rare bluesman. Distributed by RED.—***PVV***

GOSPEL

▶ **KIRK WHALUM**
The Gospel According to Jazz . . . Chapter II
PRODUCERS: Kirk Whalum, Tyrone Dickerson, Hal Sacks
Word/Warner Bros 886233
Renowned soprano saxophonist Whalum returns with a superb sequel to his 1999 hit. Generously sharing the spotlight with a number of stellar guests, including George Duke, Paul Jackson Jr., Jonathan Butler, and Kim Burrell, Whalum lends his singular, smooth jazz touch to a diverse range of gospel music. Having written or co-written eight of the album's 10 songs, Whalum shows a remarkable knack for casting both modern gospel and jazz in his own mold: complex, simple-but-poignant, celebratory, and always sophisticated. "Ta Ta You Jesus" sports a bluesy groove. "The Moment I Prayed" features Whalum and Burrell in a swinging, jazzy duet. The West Angeles Choir weighs in with a more traditional, toe-tapping "No Word Praise," while a medley of gospel hymns, arranged by Jerry Peters, is both innovative and reverential on an album that is nothing less than 71 minutes of pure joy.—***GE***

CHRISTIAN

▶ **MICHAEL W. SMITH**
Worship Again
PRODUCER: Michael W. Smith
Reunion 02341-0074
Recording a live praise and worship album involves a number of factors—namely blending the artist/worship leader's contributions with the congregations' participation and making the listener feel as moved as those who were there. Smith succeeds on all counts, deftly capturing the emotional essence of a powerful live event; in fact, those who listen to this disc will surely feel as if they were inside the Southeast Christian Church in Louisville, Ky., when this project was recorded there. Absolute highlights are two strong versions of the Steve Merkel-penned "Lord Have Mercy"—a live performance featuring Sarah McIntosh and a studio duet with Amy Grant. "I Can Hear Your Voice," written by Smith, his wife Debbie, and daughter Whitney is another gem, as is Lenny LeBlanc's "There is None Like You." The bonus cut, "There She Stands," is a lovely patriotic tribute to the flag. For the fans who loved *Worship*, this anticipated sequel more than lives up to expectations.—***DEP***

HOLIDAY

CARLY SIMON
Christmas Is Almost Here
PRODUCERS: Don Was, Carly Simon
Rhino R2 78166

BARRY MANILOW
A Christmas Gift of Love
PRODUCER: Robbie Buchanan, Barry Manilow
Columbia CK 86976

KENNY G
Wishes
PRODUCER: Kenny G
Arista 14753

STEVE TYRELL
This Time of the Year
PRODUCER: Steve Tyrell
Columbia CK 86638

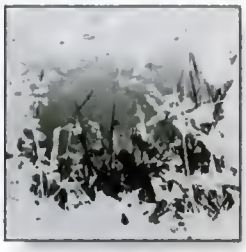
N O T E W O R T H Y

DONNIE
The Colored Section
PRODUCERS: various
Giant Step 7030
Bred from the Atlanta wellspring that's given birth to such peers as India. Arie, singer/songwriter Donnie definitely has plenty of message in his music. On first listen, his retro soul sound and vocals call to mind Donny Hathaway and Stevie Wonder, as on the harmonica-flavored groove "Wildlife," the Latin-tinged "Do You Know," and the inspirational "You Got a Friend." But on subsequent spins, *The Colored Section* doubles as a history lesson about African-Americans' struggles, challenges, and still-



undaunted hopes—a new millennium soundtrack to playwright George C. Wolfe's satiric stage take on the subject, *The Colored Museum*. With edgy lyrics punctuating body-moving rhythms on such songs as the title track, self-esteem-themed "Beautiful Me," the minstrelsy-backdropped "Big Black Buck," and the cutting "Our New National Anthem," a no-holds-barred Donnie tunefully illustrates that *The Colored Section* can be a beautiful place, indeed.—***GM***

SIGUR RÓS
( )
PRODUCERS: Sigur Rós, Ken Thomas
MCA 088 113 091
Leave it to Icelandic outfit Sigur Rós to follow up last year's highly praised *Ágætis Byrjún* with the strangely



titled *( )*. Quirky title aside, *( )* is an album that needs to be embraced. Each of the eight untitled tracks play like monumental gems from as many indie films—complete with piercing melodies that make more sense sonically with each repeated listen. Track four is a stand-out, barging into life via demanding drumbeats and hitting its stride midway through when Sigur Rós frontman Jón Pór Birgisson graces it with his glistening vocals. Like *Ágætis*, this album's main challenge is Sigur Rós' invented 'Hopelandic' language, but after several listens, it's pretty difficult to refrain from trying to sing along. Tellingly, the suggested lyric translation for track 2 (found on Sigur Rós' Web site) insists, "You must listen harder."—***SA***

SINGLES

Edited by Chuck Taylor

POP

★ **SPLENDER The Loneliest Person I Know** (3:32)
PRODUCER: Mark Endert
WRITER: W. Boone
PUBLISHERS: Tortured Angel/Hit & Run Music/EMI Music, ASCAP
Angelus/J Records 21239 (CD promo)
Splender continues to draw attention to its J Records debut, *To Whom It May Concern*, with this pleasing melodic outing. Vocalist/songwriter Waymon Boone focuses his efforts on a concept that seems lost on mainstream radio these days: a strong vocal, meaningful lyric, and fine, fine performing. Who knew that would ever become a novelty? In that, "The Loneliest Person I Know" is indeed a standout among the records spinning on top 40 these days, and hopefully it will time itself with listeners at last demanding that music with meaning make a return to the airwaves. The group's testament to isolation ("You're the loneliest person I know/Just a flag in the wind that won't blow/Just a tear rolling down the window") is poetic, with a chorus that makes this midtempo rock ballad a natural bid to succeed—if only music fans are given the chance to hear it amid programmers' obsession with all things rock and rap. J Records has certainly proved its mettle against the odds before; let's hope that Splender isn't yet another victim of this dark time for melodic pop music.—***CT***

★ **SUSAN TEDESCHI Alone** (3:48)
PRODUCER: not listed
WRITER: T. Simms
PUBLISHER: not listed
Tone Cool/Artemis 1787 (CD promo)
With a roster that includes burgeoning new material from the Pretenders, Lisa Loeb, Steve Earle, Peter Wolf, Josh Joplin Group, and now, Grammy Award-nominated Susan Tedeschi, Artemis Records is becoming a champion of the kinds of melodic acts that most major labels are blind to these days. "Alone," the first single from Tedeschi's upcoming *Wait for Me*, was written by Tommy Sims, co-writer of Eric Clapton's "Change the World," and it offers the soulful blues artist's most promising bid yet at commercial success. There's a playfulness about the horn-waving track in which Tedeschi begs her wayward man to make a reappearance. Comparisons with Bonnie Raitt's finer mainstream moments are hard to ignore in the singer's time-worn, been-there-done-it-all vocal stamp, which infuses those life lessons with a spirited tenacity. Triple-A is the ideal place to launch this fine effort, which has the goods for a full attack on adult top 40 stations. This could—and should—be the one to at last break the hard-working Tedeschi.—***CT***

ROCK

★ **GOV'T MULE Drivin' Rain** (4:07)
PRODUCERS: Ross Hogarth, Warren Haynes
WRITER: Warren Haynes
PUBLISHER: Buzzard Rock Music, BMI
ATO Records (CD promo)
Gov't Mule or George Thorogood? The first single from the hard-driving rock outfit's new *The Deep End, Volume 2* comes across like an old-school classic rocker, with lead vocal from Warren Haynes, along with a guest vocal spot from Metallica's James Hetfield. Gov't Mule lost bassist Allen Woody to a heart attack in 2000, and for the new set, invited bass players from noteworthy rock bands to guest throughout. Ex-Primus frontman Les Claypool does the honors here, making "Drivin' Rain" an all-star collaboration and broadening the act's appeal. Mainstream, modern, even heritage-rock programmers are likely to give the Mule a strong vote of approval.—***CT***

SPOTLIGHTS



AALIYAH Miss You (4:08)
PRODUCER: Teddy Bishop
WRITERS: T. Bishop, J. Austin
PUBLISHERS: Naked Under My Clothes/Chrysalis Music/October Eighth Music/Noontime Tunes/Warner Tamerlane Blackground/Universal 20900 (CD promo)
Although it has been slightly more than a year since Aaliyah's death, the singer's presence continues to resonate in the world of R&B music. Her latest single, "Miss You," is yet another showcase of a talent that was taken too soon. The singer's breathy alto floats over a sensual, bass-heavy track, courtesy of producer Teddy Bishop. Lyrically, the song relays the simple tale of lovers separated by distance. The unfortunate irony is that art imitates life on several levels, as the longing heard in the young singer's voice could easily express the pain felt by her family, friends, and fans. Aaliyah's previous single, "I Care 4 U," which remains an R&B singles chart staple in its 24th week, is a testament to that longing. Although this song is not as strong as "I Care 4 U," "Miss You" will undoubtedly join its ranks on the charts—PDs at R&B radio are already snapping up the track. "Miss You" serves as the lead single for *I Care 4 U*, a forthcoming set of Aaliyah's unreleased tracks and previous hits. "Miss You" will indeed make fans remember the fallen star.—***RH***

ANASTACIA You'll Never Be Alone (3:53)
PRODUCERS: Ric Wake, Sam Watters, Louis Biancaniello, Richie Jones
WRITERS: Anastacia, S. Watters, L. Biancaniello
PUBLISHERS: Poho Productions/Universal Music/EMI April/Breakthrough Creations/Sony/ATV/SMY Publishing, ASCAP
Daylight/Epic 59036 (CD promo)
Some 25 years ago, a talented young woman named Donna Summer headed to Europe in search of the fame that failed to materialize in her native America—and boy, did she ever find it. It seems absurd now to think her gifts could have ever been overlooked, but history is sadly repeating itself with Anastacia, which Epic has worked in earnest to break without success in the U.S. Songs like "One Day in Your Life" and "I'm Outta Love" simply could not be more hitworthy—and the rest of the world knows it, having propelled this sexy, gritty singer/songwriter to deserved superstar status. Anastacia's latest offering is an intense power ballad—her first—and it's a killer, with a vocal that practically bleeds with passion and a melody that doesn't betray the singer's edge. Surprisingly, it's AC that's leading the way, with some 30 outlets actively playing the song. What is it going to take for top 40 programmers to realize what a hip, consistent hitmaker they have in Anastacia? Not every hit has to have a rapper in tow, you know.—***CT***





NELLY Air Force Ones (4:31)
PRODUCERS: Trackboyz
WRITERS: NMely, Kyjuan, Ali, M. Lee, Trackboyz
PUBLISHERS: Jackie Frost Music/BMG/Da Bass Music/Universal/Supreme Lee/Young Dudes, ASCAP
Universal 20895 (CD promo)
There's no dilemma here. Following two of the biggest hits of the year—which, combined, spent a total of 17 weeks at the top of The Billboard Hot 100—Nelly can do no wrong at radio. The third single from his sophomore, four-times platinum *Nellyville* will again send the kids into the streets with hands in the air—or maybe more accurately, their feet. "Air Force Ones" is all about basketball sneakers. Yep. It goes, "I like the all white high top strap with the gum bottom/There's somthin' 'bout dem that's dirty why I got 'em/I leave um strapped and laced and come up out um/The last person that touch 'em I barely shot 'em." Nobody's going to confuse the rap with a Shakespeare sonnet, but the "soleful" sparring that goes down between Nelly and track comrades Kyjuan, Ali, and Murphy Lee is more or less background fodder to the focal chorus chant of "big boy" alongside nearly every line, complete with Village People machismo. Nike should be doing a happy dance over the free publicity that will be generated from "Air Force Ones," destined to be the most popular commercial in radio history. Slam dunk.—***CT***

NEW & NOTEWORTHY

VONRAY Inside Out (3:40)
PRODUCER: Marc Tanner
WRITERS: Vonray
PUBLISHERS: Two-Side Sun Music, BMI
Elektra 1844 (CD promo)
A year ago, WB's *Smallville* offered major props to burgeoning rock band Remy Zero, when it released "Save Me," the theme to the Superman-themed show. With a soundtrack due in April 2003, the show is now hoping to assist in the launch of Orlando, Fla.-based Vonray, another melodic guitar-slinging outfit with the bravado to break bad. "Inside Out" is a moody, more acoustically based track than much of what's pervading the rock airwaves in these heavily amped times, with a chorus led by the gravel-voiced Vaughan Rhea, who insists that time will make things right in a relationship gone wrong. Elektra is going the extra mile to ensure exposure with an unplugged appearance by the five-guy act on the show during November sweeps, while the *Smallville* cast will return the favor with appearances in the videoclip for "Inside Out." With the series' across-the-board appeal, the track has odds in its favor at adult top 40 as easily as mainstream rock. Good stuff, ready to fly.—***CT***



COUNTRY

★ **CRAIG MORGAN Almost Home** (4:38)
PRODUCERS: Craig Morgan, Phil O'Donnell
WRITERS: C. Morgan, K. K. Phillips
PUBLISHERS: Tripple Shoes Music/Magic Mustang Music, BMI; Sufferin' Succotash Songs, ASCAP
Broken Bow Records 70003 (CD promo)
Formerly an Atlantic Nashville artist who was gaining momentum when the label shuttered, Craig Morgan makes a bid for airplay with this well-written single. Penned by Morgan and Kerry Kurt Phillips, the tear-jerker revolves around an encounter with a homeless man. Nearly dead in the cold, he's roused by a well-meaning good samaritan, but he says he'd rather have been left alone to slip from this world toward a better place. Always an affecting vocalist, Morgan gives a sensitive, nuanced performance of the poignant lyric. The song is sure to stir emotions and should be a welcome addition to playlists. The track is the lead single from Morgan's Broken Bow debut *I Love It*.—***DEP***

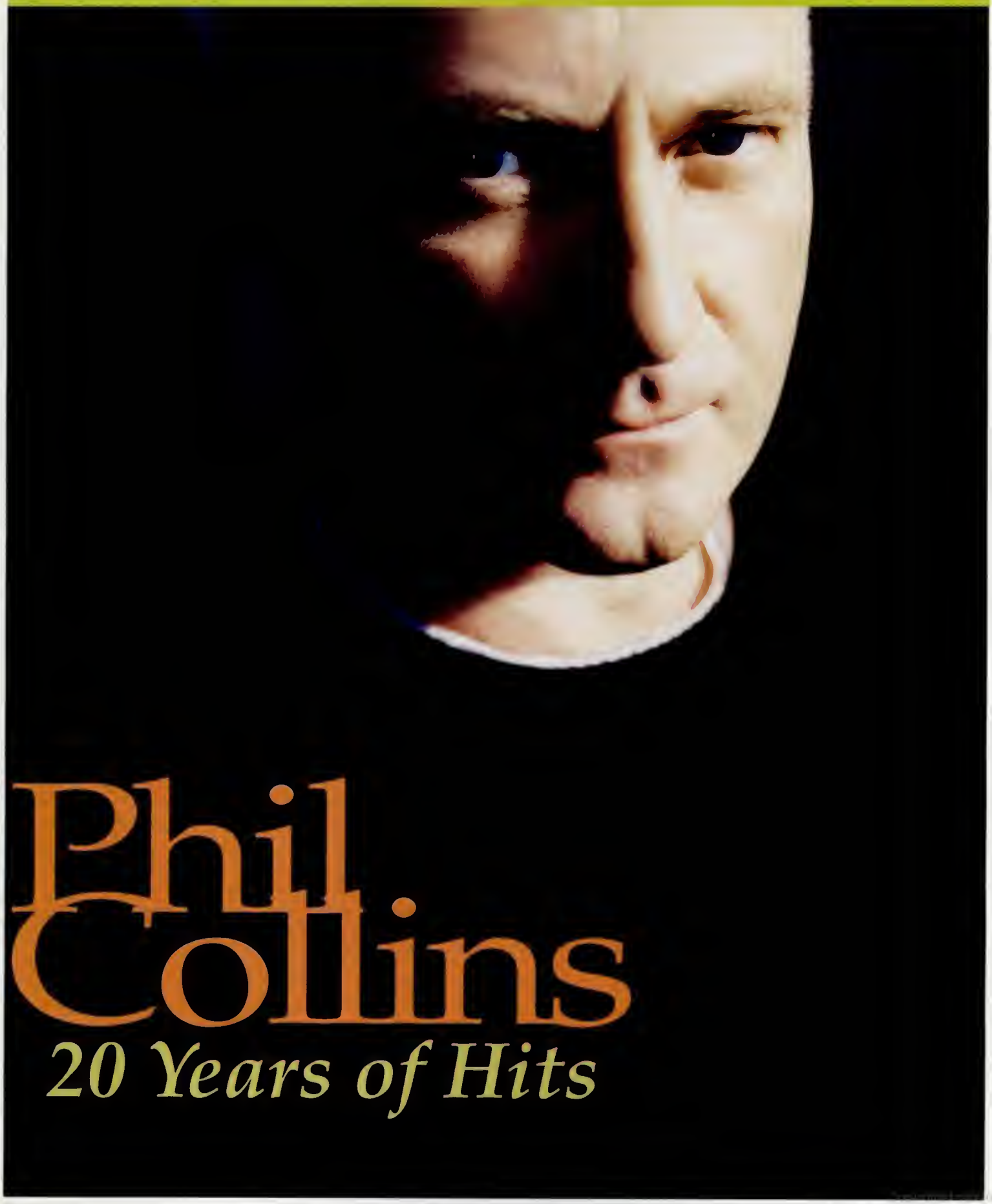
PINMONKEY I Drove All Night (3:21)
PRODUCER: Paul Worley
WRITERS: T. Kelly, B. Steinberg
PUBLISHERS: Sony/ATV Tunes, ASCAP
BNA 69175 (CD promo)
BNA newcomer Pinmonkey garnered attention with its catchy debut outing "Barbed Wire and Roses." Though the single only peaked at No. 25, the act's innovative rock-meets-bluegrass sound perked the ears of fans and programmers, paving the way for this engaging second effort. A hit for Cyndi Lauper in 1989, the well-crafted Tom Kelly and Billy Steinberg composition works well for Pinmonkey. Lead vocalist Michael Reynolds and bandmates Rick Schell and Chad and Michael Jeffers capably make it their own. Reynolds' vocals effectively convey the emotional urgency in the lyric and Worley's production lets the band flaunt the smoother side of the group's country-rock chops. It's a solid effort that should take this hard-working outfit's career up another notch or two.—***DEP***

AC

▶ **TAMARA WALKER If Only** (3:52)
PRODUCERS: Don Cook, Chris Waters
WRITERS: T. Walker, C. Weil, T. James
PUBLISHERS: Mike Curb Music/Sony/ATV/Tree Publishing/Dyad/Wixwn Music/Still Working for the Man, BMI
Curb Records 1716 (CD promo)
Nashville-based Tamara Walker has established a savvy base of fans via recent AC hits from the *Coyote Ugly* and *Angel Eyes* soundtracks. Now she gets the full-length treatment courtesy of Curb Records, previewed with this intoxicating new single. Written by Walker, Cynthia Weil, and Tommy Lee James, "If Only" is a timeless ballad, soaring with emotion and a passionately delivered message of hope and longing. Walker gently walks the line between country and soft rock, but this song is clearly intended for an adult pop audience. AC stations are getting a format-exclusive hit handed right to them; listeners searching the dial in vain for something they can feel and sing along with will stop here, breathe a sigh of relief, and then drink in the beauty of this lovely song—so everyone wins. Please search out *Angel Eyes*, already in the racks.—***CT***

CONTRIBUTORS: **Deborah Evans Price, Rashaun Hall, Chuck Taylor.** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

A BILLBOARD ANNIVERSARY SUPPLEMENT

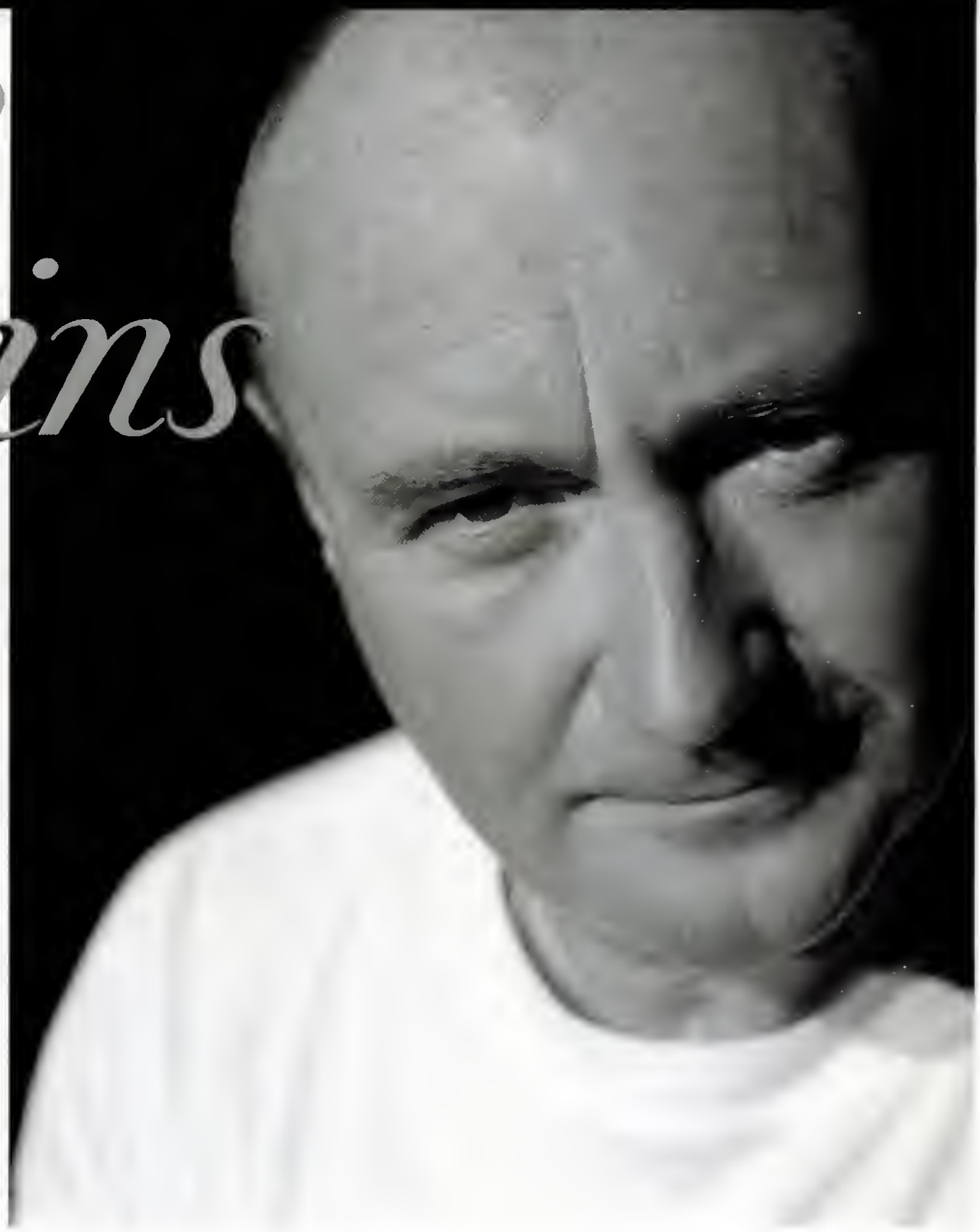


Phil Collins

20 Years of Hits

Phil Collins

The Billboard Interview



BY MELINDA NEWMAN

There are many sides to Phil Collins: There's the young actor who had a cameo in *A Hard Day's Night* and appeared in *Oliver!* as the Artful Dodger in London's West End. There's the Phil Collins who, at 19, auditioned for Genesis as the drummer and ultimately ended up the lead singer of one of the world's most successful rock groups.

Then there's the Phil Collins who leapt from stardom to superstardom when he embarked on a solo career more than 20 years ago. There's the Phil Collins who produced Eric Clapton's *Behind the Sun*, Philip Bailey's *Chinese Wall* and Howard Jones' hit, "No One Is to Blame." And, most recently, there's the Phil Collins who won an Oscar, a Golden Globe and a Grammy for his work on the Disney film *Tarzan* and is working on three more projects for the Mouse, including a stage version about the boy raised by apes.

They all converge at the Peninsula Hotel in Beverly Hills, where, over a two day-period in September, a warm and candid Collins spent more than five hours recalling his musical past, present and future. Phil Collins was born Jan. 30, 1951, in the Chiswick section of London, the youngest of three children. His earliest inclinations and memories were musical. His uncles gave him his first drum when he was 3, "and, apparently, my shutter went off the day I got it," recalls Collins, "because I can picture me and my mum in this living room where I used to spend all my Christmases, and I remember [that day]. I remember really taking to this drum, and I was always talking about it and bashing it."

Weaned on the Beatles and records from Motown and Stax/Atlantic (with tunes from his brother's favorite, Elvis, and his sister's love, pop idol Tommy Steele, thrown in), Collins started drumming in bands while still in his teens. In 1970, he joined Genesis and embarked on a 25-plus-year journey that included such multimillion-selling albums as *Abacab*, *Invisible Touch* and *We Can't Dance*. In 1981, Collins put out his first solo album, *Face Value*, and saw his fame and sales skyrocket with each subsequent release. In the U.S., his top-selling project remains 1985's *No Jacket Required*, which has sold more than 12 million copies stateside and snagged the Grammy for Album of the Year.

Collins' latest solo album, *Testify*, comes out Tuesday (12), bolstered by the first single, a remake of the Leo Sayer hit "I Can't Stop Loving You."

Collins now lives in Switzerland with his third wife, Orianne, and their toddler, Nicholas. Together, the couple has started the Little Dreams Foundation that funds children's goals, such as buying equipment for athletes and instruments for musicians. It's only one of Collins' many philanthropic endeavors: On Wednesday (13), he'll be honored by the City of Hope in New York. "Basically, I feel I'm very lucky and getting vastly overpaid for doing something I like," says Collins. "I don't need everything I've got, so you tend to sort of plow it back in somewhere."

Doing "something I like" has garnered Collins seven Grammys for his solo work, plus one during his time with Genesis. Between his own projects and Genesis' records, his albums have sold more than 250 million copies around the globe, and, as he makes clear below, he's not done yet.

What did your dad do for a living?

He was a manager in a department of Sun Alliance insurance in London. He went on the same train into the city every day for years. I found out something about my dad which completely changed my opinion of him a few months ago: I found out from my brother that my dad ran away to sea and his dad made him come back because he worked in the office. But he was frustrated all his life. I can see now that maybe he was a little envious that I'd managed to get away and do what I wanted to do.

And your mom was a talent agent.

She ran a toy store when I was a kid. She was a friend of this lady who ran a dancing school and who wanted to start an agency, so she started running the firm from home. And it got bigger, and she still does it today.

Were either of them musical?

No. My dad loved boats, so he and some friends and my mother all formed a boat club in the '30s, of which I am now the president. It's in Richmond on Eel Pie Island, which is a very famous little island where the Stones [once played]. And we always used to do shows [there]. My dad would sing and do this country bumpkin kind of character. My mom was always involved, as were my sister and my brother. I was a youngster, but I was already playing drums.

Who gave you your first drum kit?

My uncles gave me a drum, a little plastic thing, when I was 3. When I was 5, they actually made my first little drum kit that I could fit into a suitcase. I used to assemble it and play it in the living room while everyone else sat and watched television. Eventually, I suppose, it got loud and I got sent upstairs.

When I was 12, I bought my first proper drum kit. I sold my train set—which I later found out was my brother's train set—but, for years, I was telling the story like I made the ultimate sacrifice. He said to me, about six or seven years ago, "You know, I keep reading [that you said this], and it was actually my train set!" I got like £10 for it. My mom and dad put the rest of the money toward the drum kit.

Many British rockers were influenced by American blues, but you were more affected by Motown and Stax/Atlantic. How did that happen?

Around '64 or '65, there was an English mod band called the Action, which were probably about as important to me

Continued on page 30

Phil,

Thanks for thirty years of unstinting professionalism, faith, friendship & fun.

Tony

Tony Smith
Personal Management

THE BILLBOARD INTERVIEW

Continued from page 28

as the Beatles. They played a lot of [R&B] covers, so I would want to hear what the original songs were like. I was exposed suddenly to two completely different sets of music; one was Motown and another was Stax/Atlantic stuff, and I just would absorb everything.

Do you remember the first album you bought?

I would have thought it would be the *Best of the Shadows* or something. I remember buying the first Stones album. The first live gig I ever saw was the Yardbirds, the day Jeff Beck joined. I went to see him play at the Marquee Club.

How did you make the transition from acting?

In those days, you could not be a professional musician until you left school. So, I was kind of treading water [by acting] until I grew up. I finally got to the point where I couldn't stand it anymore and just said, "I'm going to go out there and try and make my living as a musician." My dad was very unhappy about it because in [his] office in London, people would [ask how I was]; and he was like, "He's a drummer." "Oh, how terrible. We're so sorry." As opposed to, "Oh, actually, he's on the West End stage." "Oh, how wonderful!"

You started playing in bands in your teens and had your first success with a group called Flaming Youth.

I was frustrated because we didn't work that much. We had a big, critically acclaimed record, which was kind of new. It was my first and last one [laughs]. But it didn't really sell. I started to look elsewhere. On the back pages of *Melody Maker*, I came across this ad for what turned out to be Genesis.

What was your audition like?

It was another world to me. I was from Hounslow, which is suburbia—not poor, but certainly not rich. I went down to Surrey with my friend, Ronnie Caryl, and we saw these impossibly wonderful and colorful gardens. We got out of the car, and the piano is out on the patio, and [Mike] Rutherford had his little jacket on with slippers, and I thought, "Eccentrics—three o'clock." I was a couple of drummers early—so I heard them do their thing and make their mistakes, and I learned the stuff—big pair of ears I've got. So I went in there and didn't make it look hard, but didn't make it look like I knew it, and I washed the floor; I aced it. I found out later that Peter [Gabriel] was convinced that I was the man for the job, and Tony [Banks] was too, but Mike wasn't so sure.



In concert

In the mid-'70s, you were also part of Brand X. Did that give rise to your solo career?

I was wanting to play music outside of Genesis. I was getting a little...not frustrated, but a little stifled just playing one kind of thing. It was great fun, because it was like having a wife and a mistress. I'd started to write songs, and, before I had my first marriage break up, I kind of figured my solo thing would be more like Brand X. Then, of course, when [the divorce] happened, I started to write songs that I couldn't stop myself from writing. And they were songs with very important words, so then I became a singer. And it wasn't intentional to make a record either; it was just what I was doing in my spare time, because I'd kind of said to the guys [in Genesis] that I was going to leave and go to Vancouver [to follow my family].

You came back and started working on *Face Value*.

Yeah. I started writing and started to get used to recording with this machinery at home. I was a bit reclusive. I drank too much in those days, you know, kind of very morose, but I enjoyed it, in a funny, weird sort of way. [Collins' manager] Tony Smith [heard the songs] and said, "These are great. I will do anything you want me to do to get this record made." I said, "I can't face doing it again; I'm going to use [the demos]." I only had eight tracks, so, by the time you get three stereo keyboards, a drum machine and a voice, you've used up your stuff, so I had to copy those demos to 16 tracks. Then we just got some guys to come in and help me.

Although you have many different styles, the eerie, thick drum on "In the Air Tonight" became a signature sound for you. How did that come about?

With the divorce, I told Peter Gabriel, "I'll be your drummer" because the family wasn't there, so I just wanted

Continued on page 34

Dear Phil,
To a great performer and a great friend.
Congratulations.

With love,

Tony Bennett

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Atlantic Execs "Can't Stop Loving" Phil Collins

Recalling A Hit-Filled History, They Look Forward To Marketing His Latest

By Jim Bessman

The arrival of Phil Collins' album *Testify*—his first set of all-new solo material in six years—gives Atlantic Records executives an opportunity to reflect on Collins' extraordinary career and to hone their strategy to propel it forward.

"We've been blessed by having had some very, very important artists whose names evoke a whole set of memories," says Atlantic Group co-chairman/co-CEO and Atlantic Records founder Ahmet Ertegun. "Names like Aretha Franklin, Ray Charles, the Rolling Stones, Led Zeppelin, Eric Clapton, Otis Redding, Bette Midler, Bobby Darin—all these, and all kinds and all types of artists. And one of the greatest names we've ever had is Phil Collins."

Atlantic Group co-chairman/co-CEO Val Azzoli goes so far as to cite Collins as "one of the last [true] artists around," and surely one of the most important ones currently at the label.

"He grew with Atlantic, starting with Genesis, and when he went solo he stayed with us and evolved, as we evolved with him," Azzoli says. "The biggest problem in the industry today is that we don't sign artists [so much as] sounds that we think will get on the radio. But Phil is truly an artist who has lasted the test of time, whose music has changed dramatically over the years while remaining at the top."



Receiving the RIAA Diamond Award with, from left, Val Azzoli, Ahmet Ertegun and Tony Smith

Collins, adds Azzoli, is "one of a handful of worldwide artists [who is] big in Spain, Italy, Germany, Japan and South America, as well as the U.S. And he's one of the hardest-working, professionally reliable artists I've ever had the pleasure of working with. When he comes to New York to do interviews, he starts at 8 a.m. and ends at midnight, and he's never late or floats around for a four-hour lunch or three-hour dinner. He just works, works and works. And he's like that all around the world."

THE NEW ALBUM

Marketing *Testify* is not difficult, especially now that the album's first single, "Can't Stop Loving You," has found overwhelming out-of-the-box acceptance.

"It got huge phones in virtually every major market, and was top-10 on all the AC charts in the first two weeks, so he's back and solidly planted at radio," says Atlantic Records senior VP of marketing Vicky Germaise. "And my sense from everywhere is that everyone's happy to hear Phil's voice again: It's like a warm blanket when you come home at night, and he's being welcomed back with open arms."

One of the main promotional aspects of *Testify* is Toyota's use of "Can't Stop Loving You" in a major TV ad campaign for its Avalon model, which cites both Collins and *Testify* in the spot.

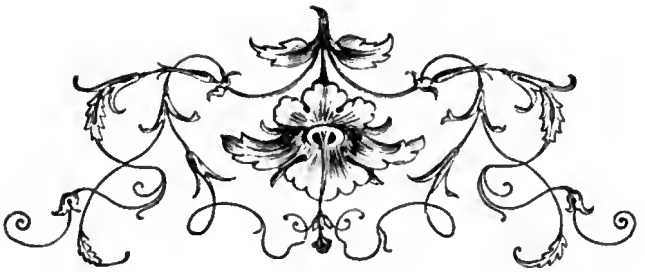
"We couldn't have written a better script," says Germaise. "The commercial was out eight weeks ahead of the album to give us a boost, and we've been tagging all our point-of-purchase and merchandising pieces with the tag line 'as featured in the new Toyota Avalon commercial' and their logo. We're stickering the album with it, too, because it's such a music-heavy commercial and immediately recognizable with Phil, and then his name pops up."

As significant as the Toyota tie-in is, however, Atlantic has other promotional plans for *Testify*. Germaise reports that

Continued on page 34

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Phil Collins
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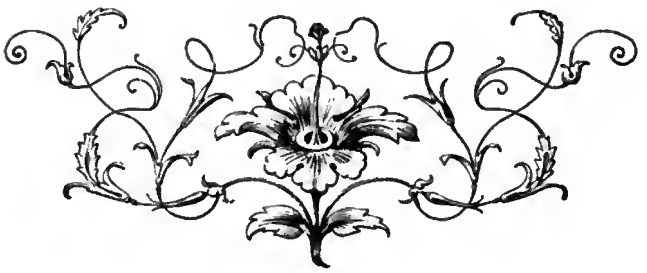


DEAR PHIL

CONGRATULATIONS ON YOUR OUTSTANDING SOLO ACHIEVEMENTS OVER THE PAST TWO DECADES

ALL MY LOVE

ELTON



ATLANTIC MARKETING

Continued from page 32

the label will host a private Collins concert for winners of contests run at Clear Channel-affiliated AC radio stations, to be held in New York on the album's release date Tuesday (12). The concert will be simulcast on the Clear Channel network, and Atlantic is creating a joint Web site with Clear Channel to program it thereafter.

Collins will also appear on *Late Night With David Letterman* that night and will follow three days later with a performance on *The Today Show*'s concert series. TV appearances slated to follow include *Weekend Today*, *The View*, *The CBS Early Show* and *The CBS Saturday Early Show*.

"We've bought 30-second spots on all of those shows in the six major markets, and also on the Lifetime and E! Entertainment networks in those markets," says Germaise. "At radio, we're also running some 'fill-'er-up' promotions, where we're buying gas for people for a year. And Phil will be receiving the Spirit of Life Award from the Fashion and Media Industry for the City of Hope at a black-tie event in New York on Wednesday (13), together with Conde Nast Publications president/CEO Steve Florio. He'll do an hour-long concert there, and it should be a great media opportunity."

While Atlantic's marketing focus is understandably behind *Testify*, the label remains committed to promoting Collins' catalog. Germaise notes that a second single from the new album is scheduled for release around Valentine's Day, "traditionally also the time when we dust off the Phil Collins catalog every year and give it a new push. We'll do a whole catalog campaign and reposition the new album to launch the second single, which will also have a Toyota [marketing] component."

Noting "tremendous excitement across-the-board" regarding Collins and *Testify*, Germaise relates that Atlantic's head of sales has received voicemails from two key retail buyers "who [usually] aren't excited about anything anymore, who were raving about Phil's record and were so excited to have him back and in really good form and will do everything they can. It's like James Taylor and Bruce Springsteen: Adults are out in force buying music again, and Phil's on that list. He's certainly a voice people are happy to hear again."

But Collins is more than that to Ahmet Ertegun.

> "Everyone's happy to hear Phil's voice again: It's like a warm blanket when you come home at night, and he's being welcomed back with open arms."
>
> —Vicky Germaise

"He's an endless source of talent," says Ertegun, admitting initial uncertainty when Genesis decided to replace original lead singer Peter Gabriel with the band's then-drummer Collins. But he recalls that Collins instantly won him over—and everyone else at the venue where he first caught the new Genesis lineup.

"He reaches everyone who has a feeling for music, with a very personal sound," says Ertegun. "He's a dedicated musician, great composer and fantastic singer—and one of the nicest guys I've ever known in my life. An incredibly warm, interesting and ethical person, with great depth of feeling that comes out in his music. I can't imagine Atlantic Records without him." ■

THE BILLBOARD INTERVIEW

Continued from page 30

to immerse myself in work. This is an uncharted part of the story actually—many people have not even heard about this—but I went to live with him.

He [was recording] his third album with Hugh [Padgham]. I was playing, and Peter stopped me and said, "Don't do anything but just that for 10 minutes." Peter didn't want me to use any cymbals on the records because that was one of his little principles that he was adhering to at that point, you know. And it became the rhythm for [Gabriel's] "Intruder." Me and Hugh looked at each other and said, "This is pretty special what we've done here." We went back to The Townhouse [studio] to do the drums, and, on "In the Air Tonight," we used the same room, same studio and we kind of got a similar sound. And that was it. It really started with Peter's album.

How was recording solo different from recording with Genesis?

With Genesis, we always used to leave the vocals for last, and I thought, "I'm going to get the vocals on early and fit things around it." With this album, I set up my microphone and just started singing, "I can feel it coming in the air tonight..." And it was so potent that I thought, "That's the way to do it." And that's the way I've done it, with varying degrees of success.

Many of the songs on the album deal with the breakup of your marriage to your first wife, Andrea. Did you have any hesitation about talking so openly about your private life?

Nope. No, I didn't. I mean, my ex-wife had problems with it, but I didn't have any problem with it at all. You know, I've always figured that the only reason to do it is to say the

Continued on page 36



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THE BILLBOARD INTERVIEW

Continued from page 34

truth about you and let people see what "you" is, so I never really worried about it. I started off in the worst possible place by telling everyone exactly what was going on in my head. I had nowhere else to go at that point.

From the start, your albums were very different from Genesis, musically, but also lyrically because Genesis songs didn't have obvious personal reflections.

That's because [Mike and Tony Banks are] the kind of writers that tend to hide things. They would always find a way to imply their love, as opposed to me just coming out and saying it. I thought of [this album] as something I was really proud of, and people liked it, and I thought, "I can do that." I can do this, and I have something else to do.

Was sitting at home and watching sports never an option?

Well, I really love what I do, and that's always tricky. It's always dangerous when you like what you do. It's not like when you can't wait to get home from the bank.

How hard was it to come up with material for your second solo album, 1983's *Hello, I Must Be Going*?

After *Face Value*, I thought, "How the hell am I going to write any more songs?" There's a lot of anger on that album: "I Don't Care Anymore," "It Don't Matter to Me," "I Cannot Believe It's True," "Do You Know, Do You Care?" I was quite happy by this point, I was just angry that this person not only had left, but now was asking me for all kinds of things, you know what I mean? I've said enough.

Both these albums got massive support from MTV, which was born the same time as your solo career. How do you feel the channel contributed to establishing you as a solo artist?

While everyone else had scantily clad women and tenuous plots, I was just being funny. I think being self-deprecating—which is easy for me to do—didn't fit in with the American way. Everyone takes themselves pretty serious [here]. So, I was this geeky Englishman coming out and making fun of myself, and I think that worked for me.

You produced some high-profile projects around this time, like 1984's *Chinese Wall* for Philip Bailey, which had your smash duet, "Easy Lover," on it.

Philip wanted to make a record because he liked what I did, and then he was given a lot of pressure by the black record community and DJs who said, "Don't make [a] white record." At the end of every rehearsal, of every track, he would turn to [bassist] Nathan East and say, "What did you think?" And I said, "You're supposed to be asking me....All I want to do is make the record you want to make." And, from then on, it was [great], *Chinese Wall* is one of my favorite albums.

Then you produced Eric Clapton's 1985 album *Behind the Sun*. When did you first meet him?

I started working with John Martyn in the late '70s, and he knew Eric. One night he said, "Let's call Eric up, see what he's doing." So we met Eric in a pub in Guildford. We became very good friends. In '78, Genesis played five nights at the Hammersmith Odeon. And I remember saying to Eric and [his wife] Pattie, "Do you want to come to the show tonight?" And he said, "What's this?" He didn't even know I played in a band. He knew I was a drummer, but he didn't know I was in a band, let alone a lead singer in band.

You're kidding.

No, because there was a lot of heavy drinking, a lot of partying and a lot of pub-crawling, and he had his friends there that didn't care whether he was a musician, and I was one of those friends. One day, out of the blue, he said, "Do you want to produce my record?" I got him to buy a studio to put in his house, and I gave him a keyboard that I had, and I got him a cassette recorder, and I said, "Write." Those are the songs that became *Behind the Sun*. It's a period he doesn't like to talk about because he was drinking heavily and there were lots of drugs and all that stuff—but you know, it was a part of my life that I would never want to forget because I just loved it.

While you were producing Clapton in 1984, you had your first No. 1 with the title song from the movie *Against All Odds*. What did hitting No. 1 mean to you?

I can't remember what I felt; I just remember that I was amazed that I'd arrived somewhat. It was a big jump. "In the Air Tonight," although that's a huge song now, was not the big song that everyone thinks it was—it was top 20.

Your pleasure must have been diminished slightly when "Against All Odds" got nominated for an Oscar, but the Academy declined your offer to sing at the ceremony. Did the letter telling you not to bother really come to Phil Cooper?

Yes [laughs]. Atlantic picked up that we were batting for this, and they were the ones that made a fuss about it. I didn't. I just said, "Okay, you don't want me? I won't do it." So there I was in the audience, and it had blown out of proportion, and then [Anne Reinking] started the song and people started looking around at me and I felt awkward for her, because she was only doing what was asked of her. Anyway, we didn't win.

In 1985, you released *No Jacket Required*, which became a worldwide smash. The album represented a change in style for you. It was much more upbeat. Why?

I was trying to write some dancey stuff because that was so far out from what people thought I was capable of. The

Continued on page 38





Congratulations

Phil Collins

on 20 Years *of* Hits!

from your friends at

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THE BILLBOARD INTERVIEW

Continued from page 36

songs at the time were like "Billie Jean" and "Beat It" and Prince stuff. I was listening to that stuff and saying, "I love that. I want to do that."

Is it true the name of the album comes from your getting turned away from the restaurant at Chicago's Ambassador Hotel because you weren't wearing a jacket?

Actually, that was the second time it had happened. The first time, I was on holiday at the Virgin Islands. The second time, it happened with Robert Plant [in Chicago]. He had a suit by Willi Smith with big, big checks, and I [had on] this leather jacket and trousers. I went in there and they said, "I'm sorry." And they let Robert in with his loud suit, so I said, "Well, fuck you." I remember doing Johnny Carson and David Letterman, and stories kept coming out about the hotel, and eventually they sent me a letter to please stop talking about them. [Then] they sent me a white jacket with paint all over it saying, "Wear this. Wear anything! Just shut the fuck up! Please!" So, anyway, I only tell the story when I'm asked. They tried to buy me off.

Not only was *No Jacket Required* a huge commercial success, but it captured three Grammys, including Album of the Year. What did you think when they called your name for that one?

When you're an Englishman—and these awards are primarily American—you can't really think you're going to get any. I always thought that those were for somebody else, and I would always be dancing around the edges, and then suddenly it was me. Of course, that was pretty much when I ruled the world, you know? That period. It seemed that nothing could really go wrong. And that just shows that you can have something that's not necessarily the best record

Continued on page 40

Collins' Writing Yields Hits For Many

Phil Collins' songs have been covered by various artists who have scaled the charts in the U.K. and U.S. with versions of his material.

One of the most notable was the pairing of Mariah Carey and Irish boy wonders Westlife, whose version of Collins' 1984 smash, "Against All Odds," reached No. 1 in the U.K. in September 2000.

Other Collins covers include last year's version of "One More Night" by Coolio, "Another Day in Paradise" by DNS featuring Joey, and covers of "In the Air Tonight" by Euro dance act Airheadz and by U.S. rapper DMX as "In the Air Tonight (aka I Can Feel It)."

Meanwhile, 2001's *Urban Renewal* album saw a host of R&B acts paying tribute to Collins. The project was initiated by Michelle de Vries, creative director at Collins' publisher, Hit & Run Music in London, after she noticed an increasing number of urban and R&B artists had requested permission to sample or adapt Collins' copyrights over the years.

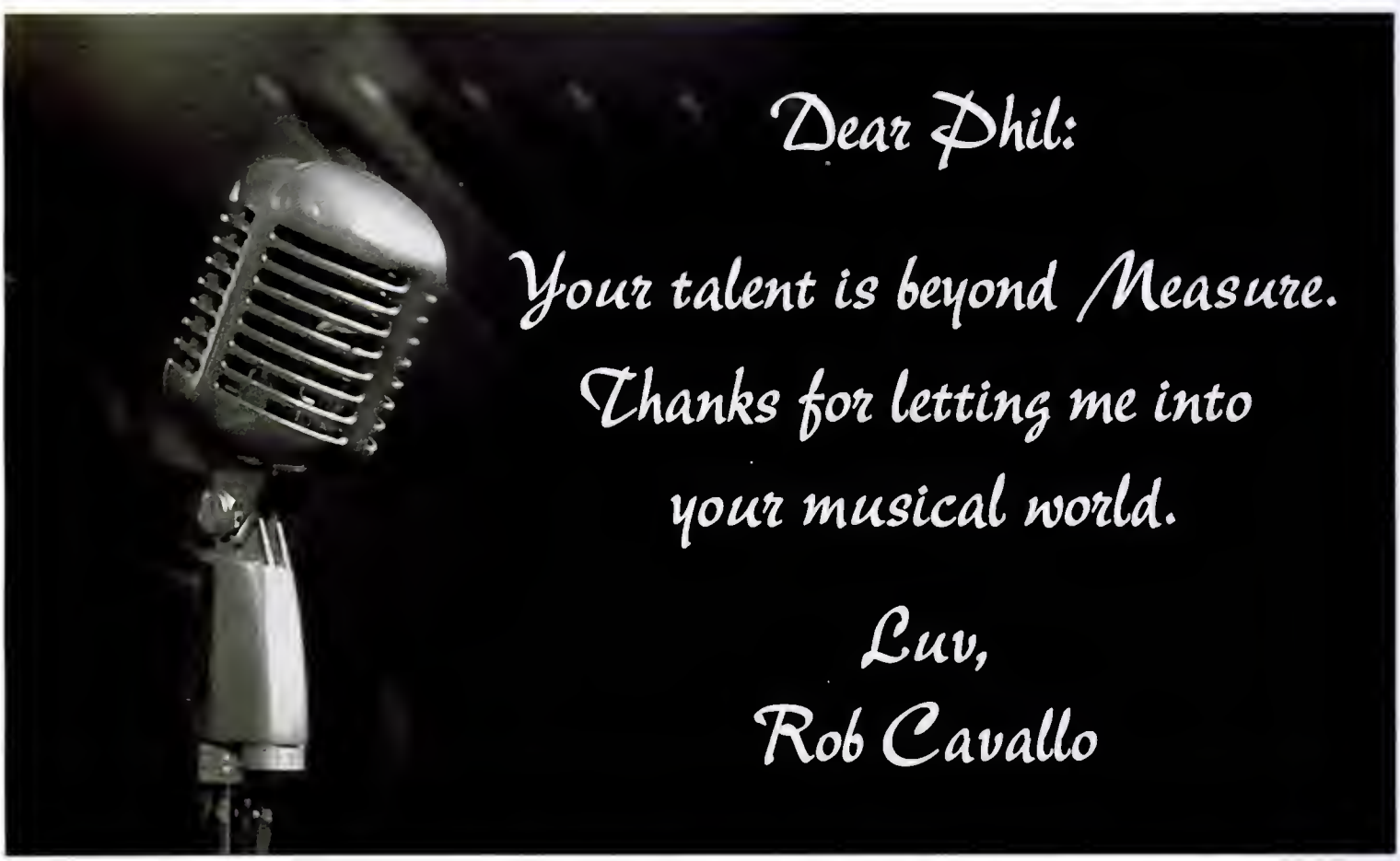


Cover girl: Mariah Carey

Three years in the making, the album was executive produced by De Vries along with Rich Christina for Atlantic Records. The album spawned the hit version of "Another Day in Paradise" by Brandy and Ray J, and Lil' Kim had a hit with her version of "In the Air Tonight." The album also includes "Sussudio" by Ol' Dirty Bastard; "Something Happened on the Way to Heaven" by Deborah Cox; "This Must Be Love" by Dane Bowers and Kelis; "I Don't Care Anymore" by Kelis; "Can't Turn Back the Years" by Joe; "Do You Remember" by Debelah Morgan; "One More Night" by Changing Faces; "All of My Life" by TQ; "I Wish It Would Rain Down" by Brian McKnight; "Against All Odds" by Montell Jordan; and "Take Me Home" by Malik Pendleton.

Collins' reaction to the project and his unexpected popularity in the R&B genre? "Contrary to critical opinion," he says. "I may be hipper than previously suspected!"

BY DAVID STARK



OZZY OSBOURNE

Phil—

I have been a fan of yours for more than 20 years. It was a great honor to finally meet and play with you at the Queens Jubilee this year.

Congratulations and here's to 20 more years of hits

Much love and respect,

OZZY



THE BILLBOARD INTERVIEW

Continued from page 38

you've ever heard but that just has a life of its own. Once it gets to a certain stage, it's a feeding frenzy; everyone feels like they've got to have it because everyone else has got it.

In 1989, you followed *No Jacket Required* with something very different, and, to make your point, you even called it *...But Seriously*. Did you feel like people weren't taking you seriously?

It wasn't so much taking me seriously in the [literal] interpretation of that. There was always "Sussudio" and "You Can't Hurry Love," the lighthearted look at what I did. But, I just thought I'd try to nudge it along an extra couple of notches by calling the album *...But Seriously*, as you do after a joke. I was actually writing a few more serious songs about issues, but also about my life: "Father to Son," "All of My Life." "Heat on the Street" was about the inner-city riots in England. "Colors" was about apartheid.

Had you been to South Africa?

No. We'd all been asked at different times, and I've been since [apartheid ended]. But all my South African record royalties have all gone to a college [there], which educates black teachers. You can go there and come away a lot richer having done it, but I didn't need the money. I can't count the number of times the Sultan of Brunei has asked me to play his birthday party, and I just won't do it. I don't like feeling like I'm being bought, so I've always just said no, in spite of the fact that he's probably a wonderful man.



In the studio with Hugh Padgham

This album includes "Father to Son," which is just one of a number of songs you've written that deals with the father/son dynamic. Why is that of interest to you?

"Father to Son" was written as a pocket guide to life for my son, because I wasn't really with him as he went through these big changes in his life. You know, Vancouver and England—apart from Australia—was the farthest you can be away. It wasn't easy for me to see [my children] once they moved there. I spoke to them every week and spent two months of the summer with them, but I still felt I wasn't doing as much as I should've been able to do, and that was a personal insecurity of mine. I would have loved to have done more.

You wrote, produced and played everything on 1993's *Both Sides* by yourself and have said it's your favorite album. Why?

It is, along with the new one. "Can't Turn Back the Years," "Everyday," "I've Forgotten Everything," "We're Sons of Our Fathers"... I love. All those songs I just mentioned are my favorite songs. "Can't Find My Way," "We Fly So Close," "There's a Place For Us," "Please Come Out Tonight"... I mean those songs are among the best I've ever written. Without a doubt.

Were you disappointed that it wasn't as commercially successful as some of your other albums?

Yes, because I thought that people didn't really get what

Continued on page 46

Colleagues Say Phil Is Funny, Personable And A Great Drummer Who Can Sing

A drummer who can sing—that's how everyone thinks of Phil Collins, simply because that's how, they feel, he sees himself. Friends and colleagues describe him as a guy with a funny personality, e great talent and, ultimately, someone who is comfortable in his own skin.

"Phil is one of the really genuine people, in that he is exactly the same whether he is [off] or on stage," says concert promoter Larry Magid with Clear Channel. "A large part of his success has to be due to the fact that he puts people totally at ease. He's a caring person, and I think audiences feel that. You can say that about only a few performers from each generation. As a business person in entertainment, you can get jaded. But when someone like Phil Collins comes around, you can say, 'This is why I'm in this business.'"



With Genesis

Even before his solo career, Collins was always the consummate performer. Tony Smith of Hit & Run Management, who represents Collins, has often said Collins is serious about his work but never takes himself too seriously. "He still thinks of himself as a drummer," says Smith. "I always say that for someone to be a great performer, as he is, there has to be a bit of humanity. They've got to be able to identify with people."

Bassist Nethan East egrees. "Phil's e people person. It's amazing...Sometimes you'll be on the road and you'll ask, 'Where's Phil?' He'll be in his room for hours filling out Christmas cards, handwriting envelopes and writing a message to everybody. He's just one of the most down-to-earth artists I've every worked with," he says.

Keyboardist Greg Phillinganes joined East and Collins in the making of Eric Clapton's *August* album. "It was a loveathon," he recalls. "Eric's manager thought he'd extend that loveathon by touring—just the four of us. It was an unbelievable time. The best part was that Phil single-handedly kept us in stitches. We were laughing all the time. I have a lot of video footage of us together, and most of it is laughing. He's just a nut!"

In 1999, Doug Morris, today chairman and CEO of the Universal Music Group and formerly head of Atlantic Records, offered this remark to Collins at a T.J. Martell Foundation event: "One night [at Atlantic] a group of us were sitting around rating the artists. We were giving them grades from 1 to 10 in a lot of different categories—professionalism, performance, songwriting, musicianship and what kind of person we felt they were and what they meant to us personally. We all know you are no Bo Derek, but you were the only 10." Morris today adds, "Phil always would come and say hi to everyone in the company, making everybody feel comfortable. He's e warm, nice man who has an extraordinary ability to write songs. He's special. Working with him was the highlight of my career."

Down-to-earth and honest are not always qualities associated with stars, but Arif Mardin, VP and co-general manager of Manhattan Records, says, "Phil's success comes from his honesty. He's a very unassuming person. Far from e male diva, Phil's extremely modest and a total musician. I had the pleasure of working with him on two No. 1 records for Atlantic. He says, 'I'm a drummer who can sing.' I'd call him a great singer who can play great drums."

Fellow Genesis bandmate Tony Banks has known Collins for more than 30 years, and still calls him a friend. "He's short! And he's bald! I'm better with insults than compliments, but I've always liked him!" he says. When Collins auditioned to be drummer for Genesis, says Banks, "We chose him not only because he was a good drummer, but because his personality fit in with us. It's tough to talk about him, because we've been friends for over 30 years. But that should say something important about him."

Queen's Brian May seconds that emotion. "Phil is incomparable, unique and annoyingly talented! When he sits down behind you on the drums, you don't have to turn around to know who's thrashing the kit. He's inimitable—great singer, great songwriter, producer, actor and very funny. And, I have to say, e great bloke!" he says.

Steve Hackett joined Genesis about three months after Phil. "When I mat him, he was the drummer. I didn't know too much about his singing background," he says. "One day, we pulled into the gas station, and he broke into song in the back of the vehicle. I remember saying to him, 'You've got e great voice, Phil.' When we were trying to find a replacement for Peter Gabriel, I wes keen on the idea of Phil becoming the vocalist. While I was in the minority with the other bandmates at first, others did agree. Jon Anderson came up to me at Phil's wedding and said, 'Why don't you get another instrumentalist and have Phil as the lead singer?'"

The band didn't want to lose Phil as the drummer, but he would always demonstrate the vocals to those singers auditioning, and they could never live up to Phil, so the band finally relented, says Tony Smith.

"It has been amazing watching Phil go from drummer to composer; not being too confident et first but gaining confidence with his debut solo album," says Genesis bandmate Mike Rutherford. "Confidence helps you to be braver each time. It's weird when someone leaves the band. You miss the personality, but things change and it can't be like it was. It's nice for him finding peace in his life with his wife and children. He's comfortable with himself. While we've all done our solo projects, we still get on remarkably well."

The fact that his former bandmates stay in touch with Collins has a lot to do with Collins' humor. "Phil always had e great sense of humor when things got a little too intense in the rehearsal room," says Hackett. "He was able to crack a joke. We'd see the funny side of it all."

Concert promoter Ron Delsener says, "Phil is one of the most forward-thinking artists of our time."

Genesis, always known for its fabulous light show, has been working with Vari-Lite on sound and lighting since the early '80s, and Collins has continued the tradition of staying on the cutting-edge of concert production. "Phil has always been an extremely versatile performer and a remarkable musician," says Rusty Brutsche, CEO, Vari-Lite International.

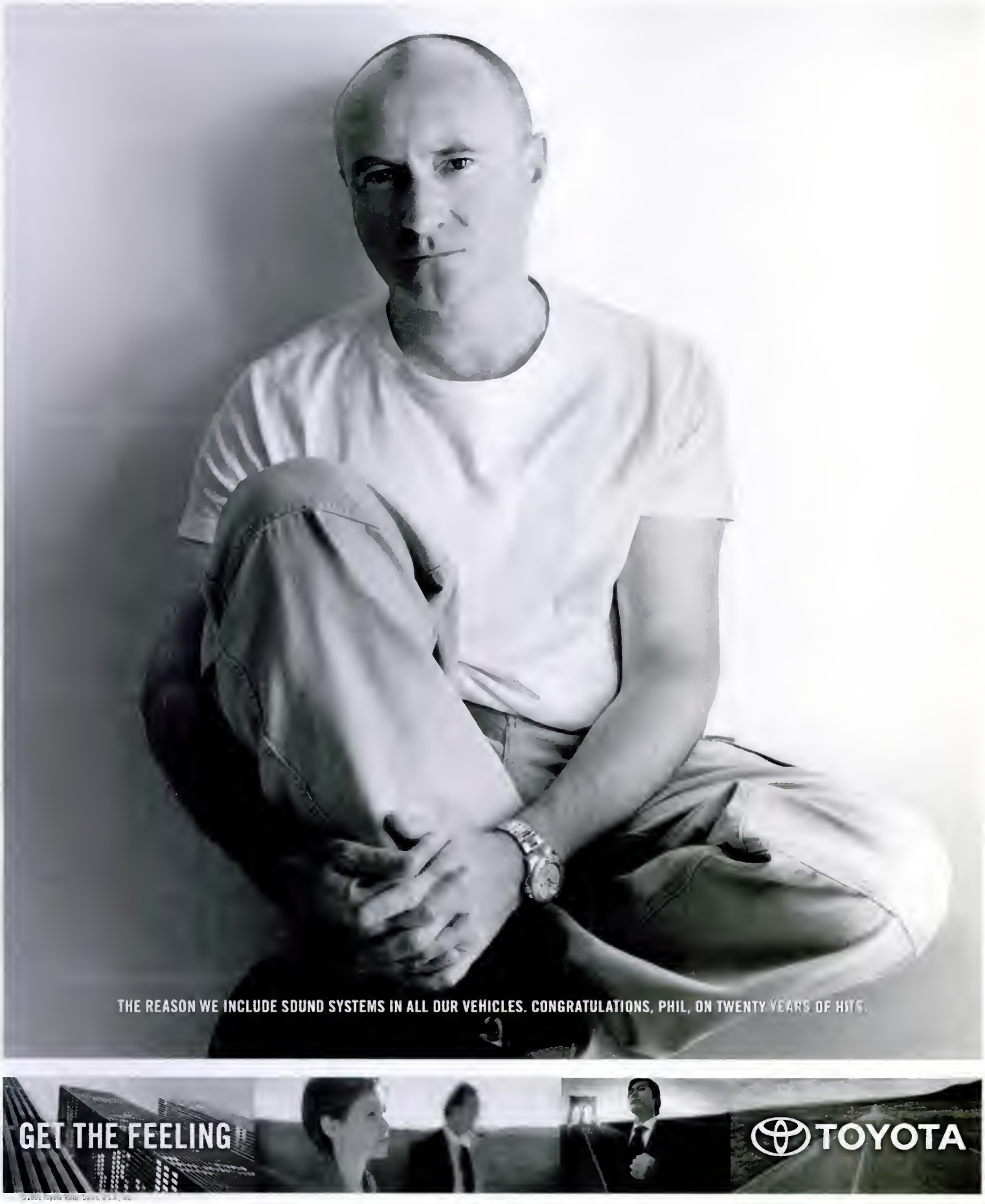
Quincy Jones agrees. "About a year before I recorded *Q's Jook Joint*, I received a totally unexpected fax from Phil. it was like a musical love note and described how much the big-band work that was on the *Listen Up* soundtrack touched and excited him," he says. "When he agreed to be on *Jook Joint*, I just knew that he would end up hooked on big bands. Next thing I knew, he was announcing a big-band tour of the U.S., and we're performing at Royal Albert Hall for Nelson Mandela and Queen Elizabeth.

"For a man who said he didn't know anything about big bands," continues Jones, "he sure learned quickly. His honest and magical simplicity opened up a whole new side of Phil Collins to the world. it was really amazing to watch him just follow his heart. He's a truly beautiful person."

Promoter Jules Belkin, VP of Clear Channel in Cleveland, says, "When Peter Gabriel left Genesis, there was e feeling of 'What's going to happen to this group?' But, it was a natural transition. Phil is a warm person. One of the more personable artists we've dealt with over the years. There's a

Continued on page 50

By Debbie Galante Block


THE REASON WE INCLUDE SOUND SYSTEMS IN ALL OUR VEHICLES. CONGRATULATIONS, PHIL, ON TWENTY YEARS OF HITS.
GET THE FEELING
TOYOTA

Hit & Run Management And Warner Music International Team Up To Spread Collins' Music Worldwide

By Paul Sexton

Phil Collins' manager Tony Smith has a pretty clear memory of the first time they met. But he also remembers that some of Collins' personality was literally hidden from view at the back of the stage.

"It was 1971, '72, as a promoter, I remember seeing Genesis when they were supporting Lindisfarne," says Smith. "Apart from Peter Gabriel, who was a strong presence on stage, the next thing that struck me was the drumming, which was very tight and very inventive. Phil used to step forward and do one song in the early Genesis set, but it was only a hint. It wasn't until later, when he started getting a lot more involved in the writing, that I realized there was a lot more here than first met the eye."

Three decades on, 20 years into a solo career, and countless millions of record sales later, the pair is still working together as Collins unveils *Testify*, his first studio album in six years. Smith, whose Hit & Run Management has represented the singer from the start of his solo career, says that Collins' eye is still on the creative prize.

"He's always been the ultimate perfectionist; that struck me from the word go," says Smith. "He doesn't want to do anything unless he can do it really well. He never takes himself too seriously, but he takes his work very seriously."

Jay Durgan, senior VP of marketing, Warner Music International, speaks of WMI's "global commitment" to *Testify*, complimenting the efforts of Atlantic Records in the U.S. Durgan notes that an enthusiastic programming response to its lead single, "Can't Stop Loving You," meant that, even by early October, the company was "ahead of plan at radio across the globe.

"To me, 'Can't Stop Loving You' [a cover of Leo Sayer's No. 6 U.K. hit from 1978] will serve two purposes," says Durgan. "It's a competitive single, and it gives us the opportunity, especially with the early signs from radio, to go out and appeal to a younger-demographic consumer, as well as Phil's traditional fans."



Jay Durgan

"Certainly in the U.K., it's a lot more difficult to get exposure at radio; playlists are a lot tighter," Smith says. "But the trick is to get a good song, produced and performed well, and if it's good enough, radio will play it and people will respond."

In terms of marketing *Testify*, Durgan says, "We're not overthinking it. It's the 'guy next door,' unpretentious fellow that is Phil. We're going out very heavily with TV advertising; Phil is personally participating in the spots, which portray a guy who doesn't take himself too seriously."

The single is featured in Toyota's U.S. campaign for its new Avalon model for the entire fourth quarter, and another track from *Testify* will be selected by Toyota for the first quarter 2003, according to Durgan. "Obviously, we're out hunting for similar opportunities in Europe, Japan and Australia," he says.

LONG TIME COMING

The six-year hiatus since Collins' last studio release, *Dance Into the Light*, has only enhanced expectation for the new release, especially as he closed out the decade with the hugely successful *Hits* retrospective. While Collins' career explorations into big-band jazz and film soundtracks hold no risk of confusing his audience, says Durgan. "Confusion? No, I don't think so. His core fans appreciate the musicianship that went into those projects."

Collins' multifaceted musicianship has been much appreciated by his international audience. The popularity of his catalog received further confirmation in 2001 with WEA Germany's *Urban Renewal*, a 15-artist, R&B-themed album of Collins covers. From that album, a cover version of "Another Day in Paradise" by Brandy and Ray J was a pan-European hit.

But in the U.K., harsh media coverage of Collins' private life in the '90s helped prompt his departure from his homeland and his decision to become a Swiss resident. While he racked up 11 U.K. hits in the first decade of his solo career between 1981 and 1990, in addition to all of his success with Genesis, Collins has had only two top-10 hits back in Britain since.

Nevertheless, East West U.K. director of marketing, Richard Hinkley, believes that a reaction against the

Continued on page 44

Phil

On behalf of the million plus fans
who have experienced your concerts
in Australia and New Zealand.

We congratulate you on 20 amazing years.

A million best wishes from Oz!

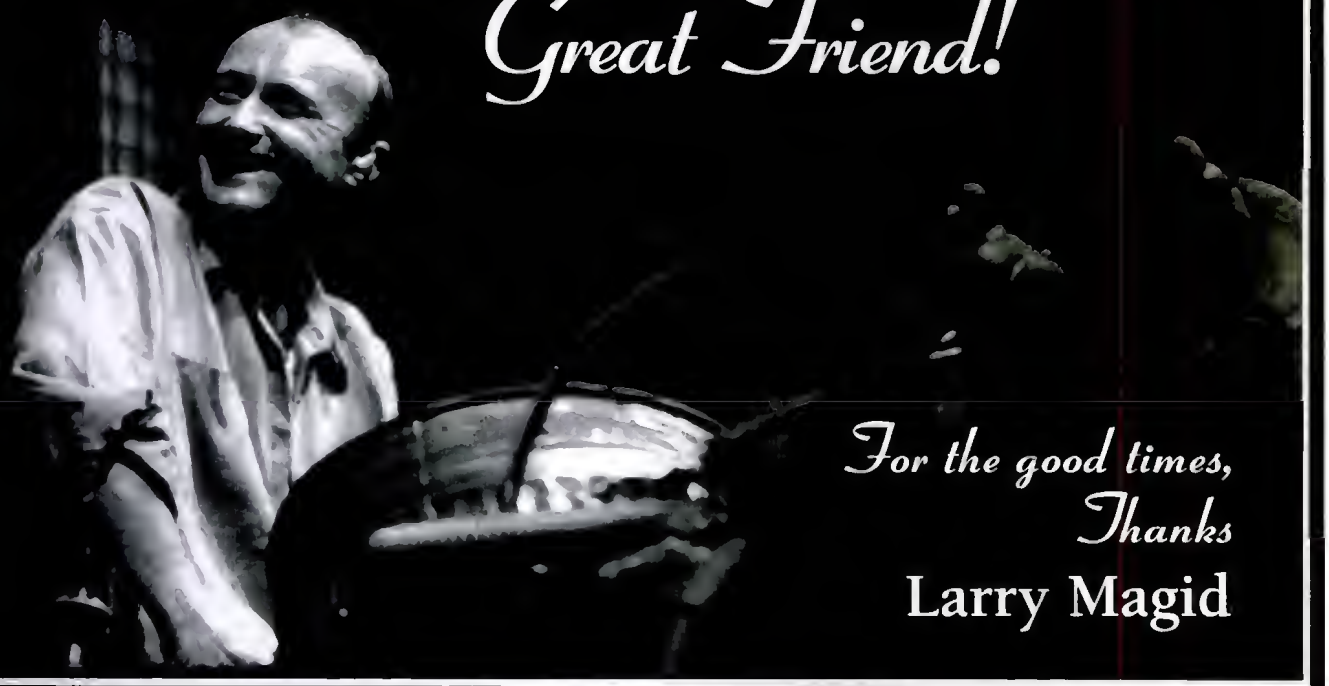
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Larry Magid

Dear Phil,
Congratulations on this well deserved tribute.
Love,
Michael Farrell

PHIL COLLINS

Great Man

Great Musician

Dear Friend

Arif

SPREADING MUSIC WORLDWIDE

Continued from page 42

current crop of TV-driven pop acts will be very much in Collins' favor. "I actually think this is a great time to come out with a new album from Phil," he says. "There's a good deal of skepticism toward all the various trends that have been hyped to people over the years, when what they really want is simply great songs by artists they can trust to deliver. Phil is such an artist, and the new album is full of just great songs.

"In many ways, the 'cynical' U.K. is becoming tired of trends and is looking again to artists like Phil to produce great music," continues Hinkley. "And he's great to work with. He's a very warm individual and a consummate professional. The album's shaping up very well in the U.K. At the recent retail conferences and presentations, it was an album that surprised and excited retailers."

WMI has all of Collins' solo catalog for the world, excluding the U.K., with Durgan singling out 1985's *No Jacket Required* and 1989's *...But Seriously* as "perennially strong sellers." Durgan says the company is "engaging Phil and Tony Smith in discussions" concerning the release of "most or all" of that catalog on the DVD Audio format. "The sonic quality of the albums, in my mind, provides great potential," he says.

Smith adds that Collins has no fewer than three new Disney projects in development, all of them due to be delivered by June 2003. One is an animated feature with the working title *Brother Bear*, due out in 2004. *Tarzan II* is also in the works, along with a *Tarzan* musical.

Meanwhile, Durgan says that even before he joined WMI, he admired the artist's proactive, international attitude. "Looking at Phil's videos, tour schedules, personal appearance schedules—even when he was living in England—he's always been amazingly aware of the world. Some artists have to learn to grow and appreciate that, but this guy's a citizen of the world." ■

Dear Phil,

Congratulations on all these years!

From your serious friends

this side of the world.

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"Wow, 20 years"



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WITH WARMEST PERSONAL REGARDS,

Barry Menes
Paul Menes
and everyone at Menes Law Corporation

THE BILLBOARD INTERVIEW

Continued from page 40

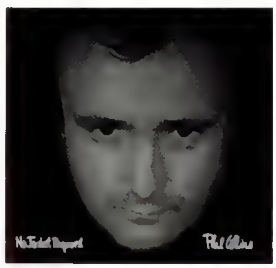
I am. They got it with *No Jacket*, with *...But Seriously*; they got it with *Face Value*. But then you do something that you really think is your best work, and people don't really want that. I mean, people were saying, "Where's your sense of humor?"

Around this time, you left Genesis to focus on your solo career.

Mike and Tony, when I told them I was leaving, said they were surprised I'd stayed as long as I did. Most people would have taken the normal, easy way out. But there was a bit of me that wasn't in my own thing, and I actually quite enjoyed the Genesis thing. The camaraderie is always one thing, but also the chemistry of actually sitting down and going, "Wow. How did we get there? How did we write that?"

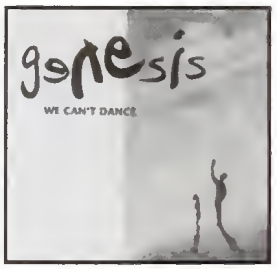
Your next solo album, 1996's *Dance Into the Light*, seemed like a reawakening for you after having gone through another rough patch in your personal life with your divorce from your second wife, Jill.

I tried to do something different, and, obviously, I tried to find a tie that gave an example of how I was in my life. I was out of the darkness and back into the sunshine, you know? And I was very influenced by West African music.



One of the album's best tracks is "Wear My Hat," where you address overzealous fans.

I have a fantastic relationship with [my] audience, without a doubt. I can go up [on stage] and open myself up, and they feel like they know me. I can say things, and they'll laugh. It's an entertaining evening... But there are people omnipresent [at] every gig, and you think, "How do they get tickets for every gig in the front?" They look at you, and you know it's a bit unhealthy. I mean, you should really get a life of your own, you know.



Have you ever resorted to going out in disguise?

No, I wear my hat and sunglasses and walk past, and they say, "Hey Phil!" So it doesn't really work. And the other thing is, around the time of the tabloid hell [regarding my second divorce], which was after *Both Sides* and before *Dance Into the Light*, I really didn't want to be me anymore. I really didn't like the things the [press was] saying about me because they weren't true, most of the time; some of the time they probably were. My daughter was besieged at her school, my ex-wife was besieged at her home, people were in the garden taking photographs. I [felt like], "You fucking take my hat. You be me."

Disney executives approached you in 1995 about working on *Tarzan*. What was your first reaction?

Quite frankly, I was very apprehensive and very scared because of the history of Disney music. Those songs are in our subconscious. From "When You Wish Upon a Star" to "Heigh Ho," there are hundreds of them. I thought, "I can't write comedy songs. I can't write this lighthearted stuff. I can't be Alan Menken, for God's sake. What if I'm the one who fucks it up, who does the film that flops?"

You weren't originally intended to sing "You'll Be in My Heart," were you?

It was only after my demos arrived and they just loved the way I did it that the idea occurred to them. They thought Glenn Close could sing "You'll Be in My Heart,"

Continued on page 48

Charts Track The Peaks Of Collins' Success

BY KEITH CAULFIELD

Throughout his career, both as a solo artist and a member of Genesis, Phil Collins has been a consistent presence atop the Billboard charts. His album, No Jacket Required, *spent seven weeks at No. 1 in 1985. Four years later,* ... But Seriously *also reached No. 1, where it spent three weeks. Along with his bandmates in Genesis, Collins has racked up five top-10 albums, including 1987's* Invisible Touch, *which reached No. 3. On The Billboard Hot 100, Collins has collected eight No. 1s (with and without Genesis), including "Another Day in Paradise," "Against All Odds (Take a Look at Me Now)" and "Groovy Kind of Love."*

In the following career chart, titles are listed in order of their peak position. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the charts, and then in the top 10 or top 40, depending on where the title peaked.

THE BILLBOARD 200

Rank, Title, Peak Position, Debut Date, Label

1. **No Jacket Required,** No. 1, March 9, 1985, Atlantic
2. **...But Seriously,** No. 1, Dec. 2, 1989, Atlantic
3. **Invisible Touch,** (Genesis), No. 3, June 28, 1986, Atlantic
4. **We Can't Dance** (Genesis), No. 4, Nov. 30, 1991, Atlantic
5. **Tarzan** (Soundtrack), No. 5, June 5, 1999, Walt Disney
6. **Face Value,** No. 7, March 14, 1981, Atlantic
7. **Abacab** (Genesis), No. 7, Oct. 17, 1981, Atlantic
8. **Hello, I Must Be Going!,** No. 8, Nov. 27, 1982, Atlantic
9. **Genesis** (Genesis), No. 9, Oct. 29, 1983, Atlantic
10. **Three Sides Live** (Genesis), No. 10, June 26, 1992, Atlantic

THE BILLBOARD HOT 100

Rank, Title, Peak Position, Debut Date, Label

1. **"Another Day in Paradise,"** No. 1, Nov. 4, 1989, Atlantic
2. **"Against All Odds (Take a Look at Me Now),"** No. 1, Feb. 25, 1984, Atlantic
3. **"Groovy Kind of Love,"** No. 1, Sept. 3, 1988, Atlantic
4. (tie) **"One More Night,"** No. 1, Feb. 9, 1985, Atlantic
4. **"Two Hearts,"** No. 1, Nov. 19, 1988, Atlantic
6. **"Separate Lives"** (with Marilyn Martin), No. 1, Oct. 5, 1985, Atlantic
7. **"Sussudio,"** No. 1, May 11, 1985, Atlantic
8. **"Invisible Touch"** (Genesis), No. 1, May 31, 1986, Atlantic
9. **"Easy Lover"** (with Philip Bailey), No. 2, Nov. 24, 1984, Columbia
10. **"In Too Deep"** (Genesis), No. 3, April 25, 1987, Atlantic
11. **"I Wish It Would Rain Down,"** No. 3, Feb. 3, 1990, Atlantic
12. **"Tonight, Tonight, Tonight"** (Genesis), No. 3, Feb. 14, 1987, Atlantic
13. **"Throwing It All Away"** (Genesis), No. 4, Aug. 16, 1986, Atlantic
14. **"Something Happened on the Way to Heaven,"** No. 4, Aug. 4, 1990, Atlantic
15. **"Land of Confusion"** (Genesis), No. 4, Nov. 1, 1986, Atlantic
16. **"Do You Remember?"** No. 4, April 28, 1990, Atlantic
17. **"Don't Lose My Number,"** No. 4, July 20, 1985, Atlantic
18. **"That's All"** (Genesis), No. 6, Nov. 26, 1983, Atlantic
19. **"Take Me Home,"** No. 7, March 15, 1986, Atlantic
20. **"I Can't Dance"** (Genesis), No. 7, Feb. 2, 1992, Atlantic

100
million records sold

20
years solo
recording artist

7
grammy's

but, there is only

1

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Dear Phil,

HUGE CONGRATULATIONS!

20 YEARS ON.....

Love Hugh x

THE BILLBOARD INTERVIEW

Continued from page 46

and Glenn just couldn't sing it. It wasn't the singing as much as the rhythm, because I write all on the off-beat. She has a good Broadway voice, but for this it didn't feel right. As soon as I realized it was working, I knew the audience would buy into it, as well.

"You'll Be in My Heart" was a massive hit on AC radio after what had been a dry spell at radio for you and began a great relationship between you and Rob Cavallo, who produced your new album.

It was incredible. I knew I could still write the songs, but it was great that people were still interested. I said to [Walt Disney Music president] Chris Montan, "I don't want the responsibility of producing this single because [what] if I fuck it up?" So we agreed that we should look for someone else to do it.

Do you have any more clout now that you have an Oscar for "You'll Be in My Heart"?

No. In the end, if the [songs] can't hold their story for three minutes, then they're going to want it in a minute and a half, two minutes. If you go into these things like, "I'm going to do it my way," then you're not going to survive. I had an interesting conversation with Sting, when he'd just signed on to do *The Emperor's New Groove* and I'd just finished *Tarzan*, and he said, "Did you enjoy it?" And I said, "Yeah, it's interesting the way they make you change things or shorten things." And he said, "Change things? I'm not going to change anything. Fuck that." I thought, "Well, OK. You will find out."

You're now doing some music for *Tarzan II* and also working on the theatrical version of *Tarzan*. How is the stage play going?

I've got to blank out the first six months of next year to write another half-dozen songs. I'm going to be totally involved in it from day one until it opens—wherever it





opens—on Broadway or in London, 2005-ish. They had to come up with some original way of presenting it, because *Lion King* had obviously done the animal thing. It will be unlike anything anybody's ever seen before.

You're working on another Disney film, *Brother Bear*. How far along are you on that?

I started on it at the end of 1999, and it will come out in 2004. There are five songs, and I'm also doing a score for the first time ever for me. I'm doing the score with Mark



Gettin' down to business

Mancina. They're trying to nurture me, and I'm prepared to be nurtured. I've been trying to get into film music. It's just a stepping stone toward getting a little more mature, a little older. It's fun. It's all out there, it's a question of whether you put your blinders on and don't look at it or you actually say, "You know, I've never done that. I'm going to have a go at it."

Speaking of new things, in 1999 you released *A Hot Night in Paris* from the Phil Collins Big Band. In the liner notes, you wrote, "I'm back doing what I belong, drumming." Do you feel at any point you or your audience forgot that's what you do?

I've been playing drums since I was 5 years old, really, and that's 46 years. And sometimes I kind of feel like I should never forget that that's what I do best. The project started off in 1996 at the Montreux Jazz Festival. I live 45 minutes from Montreux, 30 minutes from Geneva. We decided not to do other people's songs, but to do my songs because no one else had ever done that or could ever do that. [Quincy Jones] dished the [songs] out to some friends of his who were arrangers. The charts came back, and I realized as soon as I heard the tape [of them] how much work it would be because I didn't play brushes. I invented my own little sort of way of writing the music out because I don't read or write music. The other musicians would come around and laugh. We did 10 or 11 shows in Europe and put it out as an album.

Since you've been so busy with other stuff, it's been six years since you put out a solo record. This month, you're releasing *Testify*. Is that too long between solo albums?

Some fans and certainly, I think, some journalists don't count *Tarzan*, and they don't count the Big Band. In a way, I'm hoping the people will listen to it with fresh ears and go, "Wow, I forgot, this is pretty good," as opposed to "Oh no, another Phil Collins record," which is quite possible [laughs].

Like your other solo albums, this album is on Atlantic, which you've always been on in the U.S. and are now on worldwide [through Warner Music International]. It seems you've have a very special relationship with Ahmet Ertegun.

When I was growing up in the '60s, his name appeared somewhere related to most of the records I loved. When Genesis was with Buddha Records—when we started in America—and our contract was up, I said, "Let's go to Atlantic, because Atlantic has got such a great heritage with music," thinking that if we were with Atlantic, maybe we'd sound blacker [laughs]. We hit it off straightaway. He saw the uniqueness with Genesis. With me, we related more as musicians. He just had endless stories. It gave me great pleasure that he chose me to give him the Nordoff-Robbins Award in London. He wanted me to do it, because he said

Continued on page 50





Our warmest congratulations Phil for creating yet another fine record.

We're proud to have been of service for all of your 20 years around the world.

Well done that man!
From your friends at Rock-it Cargo

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What a career since 'More Fool Me'!

THE MUSICAL BOX

Keeping early Genesis shows alive.

Cheers, Phil.



from your friends at

SABIAN

THE BILLBOARD INTERVIEW

Continued from page 49

to me once that I was a bit like the son he'd never had.

Like *Dance*, much of this album is very "up" lyrically.

It's an album that I think is very positive and obviously very happy. I wasn't in any hurry to do another record, because I didn't want to go on tour. As soon as it was agreed upon that I wouldn't be made to, then I went into a relief situation and finished it. And also the songs were there, I couldn't not put them out.

While you were making this record, you got a very debilitating infection in one ear.

It's a viral infection called "sudden deafness" [that] attacks at random. One day I was [in L.A.], and it just went. In a crowded room, it's difficult for me to pick out conversations. In loud music, it becomes pretty much unbearable. At the Queen's Jubilee concert, for example, I was going to sing with Queen, but it was so loud I couldn't do it. I've gotten so used to it, but that is the reason why there's no touring and, in a way, the reason why I'm kind of doing other things. But it's all been very smooth, you know?

Do you think you'll be able to tour again someday?

I hope not. I don't care if I never tour again. Not in the big sense. But in terms of doing [one-off] shows, there's no problem with that. Maybe next year, depending on what happens with the record, I was thinking of doing a week in a New York theater, a week in a London theater and somewhere in Europe.

What about a Genesis reunion?

I've often said that I would do the drums if the five of us got back together. If someone said, "How about doing a dozen shows or something?" I would do it. I'd want to stop when it stopped being fun, but to me it would be a nice thing to do. I've discussed it with Tony and Mike, but I think they would feel that people would think they couldn't do it without me. And Peter kind of feels like he spent 15 years trying to get rid of the Genesis title, so why go back now?

What's left for you?

I'm just beginning things like the musical or the score or the next film. Even if it's just another album from me, it's still gotta be written, it's still gotta be right. So that's a challenge. I've been so lucky that, not only have I been able to make my own music and I've been with a great band, but I've been able to sleep around and play with all these other musicians whose records I bought and whose music I loved. There's nothing I've done that I wish I hadn't, but at the same time, it's kind of nice to move forward without resting on your laurels, you know? ■

COLLEAGUES

Continued from page 40

lot of interaction with the promoter, which in many instances you don't get. He has always been very anxious to find out about our world, as well as his world, because the worlds work together. Phil attends to business. He's always out there doing his sound checks. A lot of bands would come in and forget to do that. Phil is a real student of his music."

"Comfortable and fun to be around" is how Phil Bailey describes Collins, as he fondly remembers working together on "Easy Lover." "Phil has amazing humor and personality. Working with Phil was the highlight of my solo career. Not only was it the most successful thing that I've done as a soloist, but it was the most enjoyable."

When Collins agreed to produce his album, it was more than Bailey had even hoped for. Along with Nathan East, the guys went to London to record. "It was a great magical time with people from different walks of life and different genres of music who got together for the love of the art," says Bailey. "Looking at the video, it was spontaneous—a beautiful thing. We were actually just filming the process of trying to figure out what the video was going to be. We ended up winning an MTV Award for it. People have asked me over and over, 'Will you ever do anything together again?' But, when something magical happens, it's tough to re-create."

Nathan East sums it up. "Even after all of these years, it's still fun on stage with Phil. Every night before we go on stage, Phil says, 'Let's go have some fun...but first let's go do the show.'" ■

Congratulations Phil
on a glittering career (haha)...

Hope it extends for
many years to come.

Love from your old pal,
Eric C.

702 Is Ready To Be A 'Star'

Motown Has Platinum Expectations Of The Trio's Latest Album

BY RASHAUN HALL

The "girls" are back—and they're all grown up. The ladies of 702—Kameelah Williams and sisters Misha and Irish Grimstead—are returning after a four-year hiatus with a more mature attitude and look on their latest Motown set, *Star*, due Nov. 19.

The Las Vegas trio is eyeing another chart tenure with its Neptunes-produced current single and title track "Star," which features Clipse.

"Pharrell [Williams of the Neptunes] came up with the idea for the song in the studio," Irish Grimstead says. "He was coming up with ideas as we were all getting a feel for each other and figuring out what direction we wanted to go in. It was a blessing working with Pharrell. We learned a lot, from watching him [play] the drums live to all the other instruments."


702

OTHER 'STARRING' ROLES

Motown Records senior VP of promotions and marketing Michael Johnson notes that the label's initial push will focus on the single.

"The primary focus on 'Star' is to leverage two of the hottest commodities in today's marketplace, the Neptunes and the Clipse, both on the song and in the video," Johnson says. "The video, directed by Diane Martell, was added to BET and accepted at MTV. Radio is also coming around. So we believe 'Star' will pay dividends for those reasons."

Managed by Todd Russaw for New York-based Pedigree MGI, 702 is no stranger to the charts. The group's 1999 smash, "Where My Girls At?" (written by Missy Elliott), peaked at No. 4 on The Billboard Hot 100 and No. 3 on the Hot R&B/Hip-Hop Singles & Tracks chart. The group's eponymous sophomore set, also released in 1999, peaked at No. 7 on the Top R&B/Hip-Hop Albums chart and No. 34 on The Billboard 200.

Following the success of *702*, the group decided to take a break. It left Motown and changed management, and Williams ventured out for a solo career. While she was briefly replaced by Cree Lamore last year, before long the original trio reunited and was back at it in the studio crafting *Star*.

"We not only missed each other but also making music for our fans," Williams says. "This is our passion. We had taken time off, and it was a much-needed break. Now we're much stronger as a group than we've ever been. This is the most fun we've ever had making an album."

ON-CAMPUS EDUCATION

With the group back together and ready to work, Motown has crafted a unique college promotion that will have campuses nationwide grooving. "Tatia Adams, product manager for 702, was instrumental in putting together the first Motown Battle of the Bands promotion," Johnson notes. "Historically Black Colleges and Universities' bands have and will perform 'Star' during half time at their homecoming games. Their performances will be taped and submitted to Motown. The winning school will receive a $10,000 prize. We have 21 competing schools and concentrated grassroots campaigns at each of those colleges. This, along with the right strategic TV appearances, will help us get the word out that the girls are back, the original group is in intact, and they have a record coming out."

According to Johnson, new media will also play a big role in *Star's* promotion; he notes, "We believe in new media first, not also." To that end, the label has launched a new 702 site with aggressive promotions as well as an online street team to further promote *Star*.

Cross-promotional opportunities for the group, booked by Phil Casey for ICM in Los Angeles, include an appearance on the soundtrack to the upcoming John Leguizamo film *Empire*, due in December. The act is also among the spokespersons for Rush Communications' Rap the Vote Campaign. Also on the group's schedule is an appearance on MTV's *Taildaters*—one of the cable net's highest-rated shows—in December.

Johnson has complete faith in the success of *Star*. "702 is a platinum group," he says. "They are the premier girl group, still intact. We expect them to sell accordingly."

Billboard HOT RAP TRACKS

NOVEMBER 16 2002

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1 — 3 Weeks At Number 1	
1	1	WORK IT	Missy "Misdemeanor" Elliott
2	2	LUV U BETTER	LL Cool J
3	4	GIMME THE LIGHT	Sean Paul
4	3	OILEMMA	Nelly Featuring Kelly Rowland
5	6	LOSE YOURSELF	Eminem
6	7	'03 BONNIE & CLYDE	Jay-Z Featuring Beyonce Knowles
7	5	HEY MA	Cam'ron Featuring Juelz Santana, Freeway, Zekey & Toya
8	9	WHEN THE LAST TIME	Clipse
9	8	GANGSTA LOVIN'	Eve Featuring Alicia Keys
10	11	PO' FOLKS	Nappy Roots Featuring Anthony Hamilton
11	17	AIR FORCE ONES	Nelly Featuring Kyjuan, Ali & Murphy Lee
12	10	MOVE B***H	Ludacris Featuring Mystikal & Infamous 2.0
13	15	REACT	Erick Sermon Featuring Redman
14	14	NOTHIN'	N.O.R.E.
15	13	OH YEAH!	Big Tymers Featuring Tateeze, Boo & Gotti
16	12	TRADE IT ALL	Fabolous Featuring P. Diddy & Jagged Edge
17	16	GOOD TIMES	Styles
18	19	I NEED A GIRL (PART TWO)	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri
19	20	CRUSH TONIGHT	Fat Joe Featuring Ginuwine
20	23	THE STREETS	WC Featuring Nate Dogg
21	18	CLEANIN' OUT MY CLOSET	Eminem
22	25	ROCK THE PARTY	Benzino
23	24	MULTIPLY	Xzibit
24	21	WANKSTA	50 Cent
25		THUG LOVIN'	Ja Rule Featuring Bobby Brown

Records with the greatest increase in audience impressions. The top titles as audience impressions from 98 monitored R&B and 46 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross referencing exact times of airplay with Arbitron listener data. Videoclip availability. © 2002 VNU Business Media, Inc. All rights reserved

Rhythm, Rap, and The Blues


by Gail Mitchell

THE MISSY $MILLION: That's the name of the ambitious mobile marketing campaign being presented by Elektra Entertainment and London-based wireless marketing specialist not13 on behalf of **Missy Elliott's** Tuesday (12) release, *Under Construction*. Supported by the missymobile.com Web site, the promotion gives consumers the chance to interact in real time via cell phones, two-way pagers, and the Web to win up to $1 million in a lottery-style promotion. Additional incentives include five $1,000 cash prizes, 25 signed CDs, and 25 Elliott CD libraries.

A national ad campaign will encourage fans to send a text message from their wireless phones with the word "Missy" to a shortcode phone number (80808, a code that will be available to all subscribers on most of the major U.S. wireless carriers) or win@missymobile.com from their two-way pagers.

ON THE RECORD: Bassist/singer/songwriter **Debra Killings**—who has worked with **TLC, Monica, Madonna, Aretha Franklin,** and **OutKast,** among others—has signed with Verity Records. The Atlanta-based artist's debut inspirational album is due next year.

Whitney Houston's *Just Whitney* . . . is now slated for a Dec. 10 release, with labelmate **Blu Cantrell's** set due Dec. 17 . . . DreamWorks has stamped a Feb. 11, 2003, date on the **BLACKstreet** reunion album . . . *The Best of DJ Quik* arrives Nov. 19 via Arista/BMG Heritage.

Spy Records' Ambassador Soul Classics series rolls out another shipment Nov. 19: **Dionne Warwick** (*Then Came You*), **Debra Laws** (*Very Special*), **Brenda Russell** (*Two Eyes*), **Change** (*Miracles/Change of Heart*), **the Sweet Inspirations** (*Sweets for My Sweet/Sweet Sweet Soul*, the last sessions with Whitney's mom, **Cissy**), and **Candi Staton** (*Young Hearts Run Free/House of Love*).

WHERE ARE THEY NOW? **Gregory Abbott's** sensual "Shake You Down," a 1986 No. 1 R&B/pop crossover hit, notched honors as BMI's pop song of the year. The singer/songwriter is back with his first album in four years, *Eyes, Whispers, Rhythm, Sex* . . . It's being issued through independently distributed Musik International Records (MIR).

Still mining familiar sensual territory on tunes like "Sexual" and "I Like What You Do," Abbott veers in a jazzier R&B direction this time around with Caribbean spicing. The New Jersey-based artist penned all the tunes except for the **Otis Blackwell** classic "Handy Man."

"I get the itch every so often," Abbott says about recording again. "I'd been working on some songs and figured I'd compiled an album's worth. This is the first time I've had this much freedom: I've put out other records and licensed them to Sony and other entities. There's a lot more freedom for artists now, with them having more control of their careers and owning labels. That's healthy and breeds diversity."


ABBOTT

In addition to planning spot gigs in the U.S. and tours in Europe and the Caribbean, Abbott is also busy pursuing acting and film/TV writing projects. MIR may be reached through gregoryabbott.com.

SCREEN SCENE: Zoom Culture's weekly TV program, *Hip-Hop Nation: Notes From the Underground*, is now being syndicated nationally by BKS Entertainment and Heritage-Baruch. Hosted by **Kevin Thomas**, who co-created the 30-minute show with **Sue Herzog**, *Hip-Hop Nation* is airing on 100 stations, including KTLA Los Angeles, WPWR Chicago, and WATL Atlanta in association with presenting sponsor Universal Records. Upcoming guests include **Clipse, Fat Joe, Nelly, MC Lyte, Ja Rule,** and **Common.**

Corey Smyth, CEO of Blacksmith Management (**De La Soul, Res, Talib Kweli**), is the new musical director/talent booker for **Dave Chappelle's** sketch comedy show bowing in January 2003 on Comedy Central. Confirmed musical guests include **Mos Def, Fat Joe, Common, Amerie,** and Kweli.

Blackground's Tank Is A 'Man' With A Story

BY RASHAUN HALL

NEW YORK—Tank knows what works for him. Following in the footsteps of his 2001 debut, *Force of Nature*—which sold 770,000, units according to Nielsen SoundScan—the R&B singer/songwriter has crafted another everyman-inspired collection of songs for his sophomore Blackground release, *One Man*.

"The success of the first album was surprising," Tank admits. "I wanted it to be super, super big. The record sales were real cool. But based upon the people's response, it doesn't seem to match. I feel like I have another million or so copies of the record that were pressed and sold out on the streets on bootleg or something."

STRIVING FOR NEW HEIGHTS

Building upon that success, Blackground president Jomo Hankerson believes *One Man* will be Tank's true breakthrough set.

"This record is going to be the one that breaks him through to platinum status," Hankerson predicts. "It shows tremendous growth creativity-wise, and we have a real good shot at going platinum."

In order to do that, the label is putting an emphasis on the lead single and title track "One Man" to fuel the project. The song is currently No. 63 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"We're making sure that the single performs, because the music is what sells and people buy what they hear," Hankerson says. "So there has been a heavy emphasis on radio promotion and getting the record exposed as much as possible."

The single, like Tank's 2001 hit "Maybe I Deserve," sticks closely to the accessible, "average Joe" theme that pervades much of his music.

"I wanted to stay with that story format like with 'One Man,' with the guy who's working and doing all he can," says the singer/songwriter, who publishes through Tank 1176 Music (ASCAP). "Once he gets where he's going, he, in turn, gives back to that girl who's been holding him down all the while. I like to take a story from top to bottom like that. Those kinds of lyrics have proved to be extremely successful for me. I took that formula, and I've put it into all my ballads."

Although known primarily for his ballads, Tank made a concentrated effort to craft more uptempo singles for *One Man*.


TANK

"We had uptempos on the last album, but we have more noticeable uptempos on this album," the artist admits. "When they come on, you feel them—instant club bangers. We didn't have those on the last album. We wanted to get at least a couple of those on this record—so we could do the club thing, and people can have something to dance to instead of sitting down the whole concert. Plus, quite frankly, it helps me connect in a stronger, deeper way with the younger audience."

BUILDING GREATER VISIBILITY

Up to and since the Oct. 29 retail impact of *One Man*, Blackground has orchestrated a marketing plan that focuses primarily on creating visibility for Tank.

"We're heavily concentrating on television," Hankerson says. "We've been very successful with custom commercials in the past with Aaliyah, so we shot this cool spot that will be shown on BET.

"Traditionally, for artists to get an aggressive television advertising campaign budget going [on an album], it would be in the second phase of the program, after certain other elements of the project were established," he continues. "For this record, we're doing it out of the box—very much akin to the way film studios market movies."

With Aaliyah's untimely death, Tank has become Blackground's flagship R&B artist—not to mention the first Blackground artist to be released under a new pact with Universal (*Billboard*, Dec. 8, 2001).

"From a sales standpoint on the R&B side, Tank is definitely the future of Blackground," Hankerson notes. "There is no doubt that we are in the middle of a transition, and we're going to do a little bit of experimenting with different ideas and concepts before we can even begin to consider filling the void that Aaliyah left. Tank is the first step—and a fine one."

Managed by Flent Coleman for Los Angeles-based Goodgame Entertainment and booked by Blackground, Tank says he hopes to spend some time on the road performing songs from both *Force of Nature* and *One Man* before the end of the year. Plans for a tour are currently under consideration.

On a more fanciful note, the artist also notes that he's striving to broaden his horizons far beyond the parameters of music.

"I hope to be at the next Olympic Games," Tank says with a laugh. "I hope to get into some acting, but I really want to play a bad guy. I don't want someone to make me Mr. 'Maybe I Deserve'; I don't want to play that guy. Hopefully, I'll get a movie role like John Travolta had in *Swordfish*—one of those cunning bad guys."

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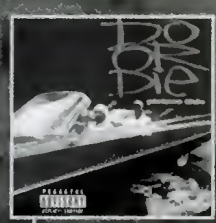
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NOVEMBER 16 2002 Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1	
1			**SOUNDTRACK** SHADY 493588*/INTERSCOPE (12.98/19.98)	8 Mile	1
			$ GREATEST GAINER $		
2	56	—	**LIL JON & THE EAST SIDE BOYZ** BME 23705/TVT (13.98/17.98)	Kings Of Crunk	2
3			**BONE THUGS-N-HARMONY** RUTHLESS 86598*/EPIC (12.98 EQ/18.98)	Thug World Order	3
4			**TANK** BLACKGROUND/UNIVERSAL 064402/UMRG (12.98/18.98)	One Man	4
5	1	1	**LL COOL J** DEF JAM 063319*/DJMG (12.98/18.98)	10	1
6	6	7	**EMINEM ▲²** WEB/AFTERMATH 493236*/INTERSCOPE (12.98/18.98)	The Eminem Show	4
7	2	2	**GERALD LEVERT** ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2
8			**TOO SHORT** SHORT/JIVE 41616/ZOMBA (11.98/17.98)	What's My Favorite Word?	8
9	5	4	**SOUNDTRACK** FOX 113038* MCA (18.98 CD)	Brown Sugar	2
10	4	—	**FIELD MOB** MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4
11	9	6	**NELLY ▲⁴** FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
12	7	3	**DAVE HOLLISTER** MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	3
13	3	—	**KELLY ROWLAND** MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	3
14			**SHAGGY** BIG YARD 113079*/MCA (18.98 CD)	Lucky Day	14
15	13	9	**INDIA.ARIE ●** MOTOWN 064735/UMRG (12.98/18.98)	Voyage To India	1
16	11	8	**FLOETRY** DREAMWORKS 450213/INTERSCOPE (17.98 CD)	Floetic	4
17	8	5	**XZIBIT** LOUD/COLUMBIA 86925*/CRG (12.98 EQ/18.98)	Man vs Machine	1
18	14	13	**LIL' FLIP ●** SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4
19	10	—	**SCARFACE** RAP-A-LOT/400 TYRE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
20	18	14	**ISYSS** ARISTA 14731 (12.98/18.98)	The Way We Do	12
21	15	11	**CLIPSE ●** STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
22	17	10	**PASTOR TROY** MADD SOCIETY/UNIVERSAL 064662*/UMRG (12.98/18.98)	Universal Soldier	2
23	16	12	**VARIOUS ARTISTS** DEF JAM SOUTH 063325* TO/JMG (12.98/18.98)	Ludacris Presents Disturbing Tha Peace: Golden Gram	3
24	20	16	**ASHANTI ▲** MURDER INC./DEF JAM 586436*/DJMG (12.98/18.98)	Ashanti	1
25	21	18	**HEATHER HEADLEY** RCA 69376 (9.98/13.98)	This Is Who I Am	14
26	19	15	**DA HEADBUSSAZ** FE/HYPNOTIZE MINDS 3902/STREET LEVEL (10.98/17.98)	Dat's How It Happee To'm	15
27	12	—	**3LW** NINE LIVES 86280*/EPIC (18.98 EQ CD)	A Girl Cae Mack	12
28			**STEVIE WONDER** MOTOWN/UTV 006104/UME (18.98 CD)	The Definitive Collection	28
29	27	23	**MUSIQ ●** DEF SOUL 588772*/DJMG (12.98/18.98)	Juslisee (Just Listee)	1
30	25	24	**AMERIE** RISE/COLUMBIA 85859/CRG (12.98 EQ CD)	All I Have	2
31	24	19	**TRICK DADDY ●** SLIP-N-SLIDE/ATLANTIC 83086*/AG (12.98/18.98)	Thug Holiday	2
32	22	17	**NAS** ILL WILL/COLUMBIA 85275*/CRG (12.98 EQ/18.98)	The Lost Tapes	3
33			**RUN-DMC** PROFILE/ARISTA 19807/BMG HERITAGE (13.98 CD)	Greatest Hits	33
34	29	30	**EVE** RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	1
35	28	21	**NAPPY ROOTS ▲** ATLANTIC 83524* AG (11.98/17.98)	Watermelon, Chickee & Gritz	3
36	23	20	**SCARFACE** DEF JAM SOUTH 586809*/DJMG (12.98/18.98)	The Fix	1
37	26	26	**3RD STOREE** EBMONIC/DEF SOUL 588877/IDJMG (12.98/14.98)	Get With Me	13
38	30	29	**TRINA** SLIP N SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5
39	36	32	**B-LEGIT** SICK WID IT/We THE PAINT 8322/KOCH (12.98/17.98)	Hard 2 B-Legit	17
40	33	31	**MARIO ●** 3RD STREET 38008/J (12.98/17.98)	Mario	3
41	34	22	**JURASSIC 5** INTERSCOPE 493437* (18.98 CD)	Power In Numbers	13
42			**VARIOUS ARTISTS** BMG 73708/WARNER MUSIC GROUP (12.98/18.98)	Totally Hits 2002: More Platinum Hits	42
43	46	41	**DONELL JONES** UNTOUCHABLES 14708/ARISTA (12.98/18.98)	Life Goes On	2
44	31	25	**CAM'RON** ROC-A-FELLA/DEF JAM 588876*/IDJMG (12.98/18.98)	Come Home With Me	1
45			**H.A.W.K.** GAME FACE 8001/GHETTO DREAMS (17.98 CD)	Hawk	45
46			**B2K** EPIC 86898 (8.98 EQ CD)	Santa Hooked Me Up (EP)	46
47	39	38	**KEITH SWEAT** ELEKTRA 62798/EEG (12.98/18.98)	Rebirth	7
48	45	52	**KIRK FRANKLIN ●** GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
49	37	—	**YUKMOUTH** SMOKE-A LOT/RAP-A LOT 18 43818/RAP A-LOT (10.98/16.98)	United Ghettos Of America	37
50	32	28	**SOUNDTRACK** EPIC 86475* (18.98 EQ CD)	Barbershop	9
51	41	37	**DEVIN** J PRINCE 42023/RAP-A-LOT RESURRECTION (12.98/18.98)	Just Trying To Live	11
52	38	33	**BIG TYMERS ▲** CASH MONEY/UNIVERSAL 88097*/UMRG (18.98 CD)	Hood Rich	1
53	47	40	**AALIYAH ▲²** BLACKGROUND 70002* (12.98/18.98)	Aaliyah	2
54	40	34	**UGK** JIVE 41826/ZOMBA (11.98/17.98)	Side Hustles	10
55	62	50	**NAAM BRIGADE** ARTISTDIRECT 61023 (11.98/17.98) [M]	Early In The Game	37
56	35	27	**TELA** J PRINCE 42006/RAP-A-LOT RESURRECTION (12.98/18.98)	Double Dose	16
57			**CULTJAH DREAMZ** INDIVIDUAL 6008 (18.98 CD)	Heaven & Hell	57
58	44	44	**AVANT ●** MABIC JOHNSON 117606/MCA (12.98/18.98)	Ecstasy	2
59	47	36	**NATALIE COLE** VERVE 588774/VG (12.98/18.98)	Ask A Woman Who Knows	24
			PACESETTER		
60	82	53	**BIG TRAY DEEE** EMPIRE MUSICWERKS 39048 (18.98 CD)	The General's List	21
61	64	65	**JAHEIM ▲** DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2
62	49	35	**PROJECT PAT** HYPNOTIZE MINDS/LOUD/COLUMBIA 86633/CRG (18.98 EQ CD)	Layin Da Smack Down	5
63	60	75	**SIR CHARLES JONES** MARDI GRAS 1000 (10.98/16.98) [M]	Love Machine	28
64	43	39	**LIL WAYNE ●** CASH MONEY/UNIVERSAL 088656*/UMRG (12.98/18.98)	500 Degreez	1
65	48	45	**STYLES ●** RUFF RYDERS 493338*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	2
66	54	46	**MARY MARY** COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10
67	55	57	**FRED HAMMOND** VERITY 42191/ZOMBA (11.98/17.98)	Speak Those Things: POL Chapter 3	13
68	74	84	**DOTTIE PEOPLES** ATLANTA INT'L 10079 (8.98/13.98)	Churchin' With Dottie	68
69	52	62	**YING YANG TWINS** COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8
70	58	43	**MIDWIKID** DIVINE MILL 34762/ARISTA (12.98/18.98) [M]	Something Wikid This Way Comes...	41
71	50	61	**ROZELLY PRESENTS DA FAM** BRAINSTORM 72035 (17.98 CD) [M]	A Day N A Life...	50
72	47	81	**SMILEZ & SOUTHSTAR** ARTISTDIRECT 61030 (11.98/17.98) [M]	Crash The Party	24
73	66	56	**KENNY G ●** ARISTA 14720 (12.98/18.98)	Paradise	15
74	67	80	**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** [illegible] [M]	Family Affair II: Live At Radio City Music Hall	37
75	72	64	**YOLANDA ADAMS ●** ELEKTRA 62000/EEG (12.98/18.98)	Believe	7
76			**NIA** KOYA 1111/NES (16.98 CD)	I'm Not The One....	76
77	59	63	**ANITA BAKER** ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
78	70	87	**SOUNDTRACK** BLACKSTONE 00776/PAL (18.98 CD)	Jacked Up	70
79	95	69	**50 CENT** FULL CLIP 70033* (18.98 CD) [M]	Guess Who's Back?	54
80	94	90	**ANGIE STONE ●** J 20013* (12.98/18.98)	Mahogany Soul	4
81	65	58	**LUDACRIS ▲²** STURDING THA PEACE/DEF JAM SOUTH 586440* TO/JMG (12.98/18.98)	Word Of Mouf	1
82	77	55	**BOOT CAMP CLIK** DUCK DOWN 2002* (16.98 CD)	The Chosee Few	34
83	83	60	**CALHOUNS** EMPIRE MUSICWERKS 39046 (16.98 CD) [M]	Made In The Dirdy South	29
84	80	48	**ANGIE MARTINEZ** ELEKTRA 62793/EEG (12.98/18.98)	Animal House	6
85	89	—	**GOSPEL GANGSTAZ** NATIVE 0003 (18.98 CD)	Exodus	85
86	79	73	**INDIA.ARIE ▲** MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3
87	53	49	**VARIOUS ARTISTS** DOGGYSTYLE 113881*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	8
88	85	74	**TRUCK TURNER** EMPIRE MUSICWERKS 39021 (16.98 CD) [M]	Look Both Ways Before You Cross Me	52
89	63	68	**KHIA FEATURING DSD ●** DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	13
90	93	89	**LUTHER VANDROSS ▲** J 20007 (12.98/18.98)	Luther Vaedross	2
91	69	42	**BEENIE MAN** SHOCKING VIBES/VP 13136*/VIRGIN (12.98/18.98)	Tropical Storm	7
92	68	77	**B2K ●** EPIC 85457 (12.98 EQ/18.98)	B2K	1
93	71	54	**BOYZ II MEN** ARISTA 14741 (12.98/18.98)	Full Circle	5
94	78	51	**VARIOUS ARTISTS ▲** BAD BOY 73007*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2
95			**KRS-ONE** FRONT PAGE IN THE PAINT 9858/KOCH (11.98 CD)	The Mix Tape	32
96	84	66	**TWEET ●** THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2
97	81	71	**TRUTH HURTS** AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speakieg	4
98	75	59	**VARIOUS ARTISTS** MURDER INC./DEF JAM 063833* TO/JMG (12.98/18.98)	Irv Gotti Presents The Inc	2
99	90	91	**E-40** SICK WID IT/JIVE 41808/ZOMBA (11.98/17.98)	The Ballaticee: Grit & Gried	5
100	92	83	**AL JARREAU** GRP 589777/VG (12.98/18.98)	All I Got	43

NOVEMBER 16 2002 Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1	9 Weeks At Number 1	
1	1	**EMINEM ▲⁸** WEB/AFTERMATH 498628*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	89
2	2	**MAKAVELI ▲⁴** DEATH ROW 63013*/KOCH (15.98/17.98)	The Don Killuminati: The 7 Day Theory	229
3	4	**2PAC ▲⁸** DEATH ROW 60026*/KOCH (18.98/25.98)	All Eyez On Me	343
4	3	**2PAC ▲⁸** AMARU/DEATH ROW 490301*/INTERSCOPE (18.98/24.98)	Greatest Hits	202
5	5	**EMINEM ▲⁴** WEB/AFTERMATH 498287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	136
6	6	**2PAC ▲⁴** AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	323
7	25	**MARY J. BLIGE ▲²** MCA 111156* (12.98/18.98)	My Life	183
8	7	**BOB MARLEY AND THE WAILERS ◆⁷** TUFF GONG/ISLAND 548884/IDJMG (12.98/18.98)	Legend	313
9	15	**R. KELLY ▲⁴** JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	79
10	12	**MARY J. BLIGE ▲²** UPTOWN 110881/MCA (8.98/11.98)	What's The 411?	141
11	14	**R. KELLY ▲³** JIVE 41625/ZOMBA (15.98/24.98)	R.	98
12	11	**BONE THUGS-N-HARMONY ▲⁴** RUTHLESS 69444*/EPIC (11.98 EQ/15.98)	E. 1999 Eternal	247
13	8	**DONNIE MCCLURKIN ▲** VERITY 42158/ZOMBA (11.98/17.98) [M]	Live In London And More	109
14	17	**AL GREEN ▲** HUTHE RIGHT STUFF 30000/CAPITOL (10.98/17.98)	Greatest Hits	399
15	—	**KEITH SWEAT ▲²** ELEKTRA 60911/EEG (11.98/17.98)	Make It Last Forever	324
16	13	**THE NOTORIOUS B.I.G. ◆** BAD BOY 73001* ARISTA (15.98/24.98)	Life After Death	258
17	9	**NELLY ▲⁴** FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	123
18	20	**MARY MARY ▲** COLUMBIA 83748/CRG (7.98 EQ/11.98)	Thankful	116
19	10	**THE NOTORIOUS B.I.G. ▲⁴** BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	370
20	18	**JAY-Z ▲** FREEZE/ROC-A-FELLA/PRIORITY 50587*/CAPITOL (10.98/16.98)	Reasonable Doubt	256
21	16	**DR. DRE ▲⁴** AFTERMATH 493486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	142
22	24	**JODECI ▲²** UPTOWN 110198/MCA (9.98/11.98)	Forever My Lady	141
23	—	**MICHAEL JACKSON ◆⁸** EPIC 86073 (12.98 EQ/18.98)	Thriller	243
24	—	**TWISTA ●** CREATOR'S WAY/ATLANTIC 92757*/AG (11.98/17.98) [M]	Adrenaline Rush	120
25	23	**NAS ▲** COLUMBIA 57994* (24) (7.98 EQ/11.98)	Illmatic	59

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◇ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ◇² Certification of 400,000 units (Multi Platino). *Asterisk indicates LP is available. Most tape prices and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseekers title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Words &Deeds™



by Rhonda Baraka

NEW FROM THE ATL: Atlanta-based AVS Records is preparing for the release of its premier rap artist, **Prince Ep**. The 2-year-old WEA-distributed label started out as a video production house and now boasts a roster of R&B and hip-hop acts, among them R&B singers **Chay** and **Nikie Batey**. The indie label prides itself on being self-contained with in-house marketing, a graphics department, and a recording studio.



PRINCE EP (AT TOP) AND AVS RECORDS FAMILY

President **Jermaine Andrews** says, "We did videos for **TLC**, **Bobby Brown**, **Elton John**, and **Mary J. Blige** and from that the record company was developed. This past year we took it upon ourselves to release product because we felt that we had enough tight, quality music to put out there."

Describing the music on his album, *For the Six*, as "pleasant," Prince Ep says he aims to "deliver a message" and be versatile. "Everything in life is never the same. I just tried to make an album to fit the way I'm living. I don't wear a jersey every day. I don't wear a tie every day. I don't wear a sweat suit every day. There's a day and time for everything, and I just try to implement that in my music."

COUNTRY BOYS: Those down-South boys from Albany, Ga., are back with a new album. **Boondox** and **Kalage**, better-known as **Field Mob**, say they're expecting big things from their sophomore release on MCA Records.

"We want more exposure," Boondox says. "We gave you the same thing the first time; we're just more mature this time. The first time we were fresh out of high school. But we're still giving you Southern, country funk."

Kalage adds, "We got a little more mature. We got a little more money—we're thankful for that. We've seen a lot more, been to a lot more places. For the first album, all we'd seen was Albany. Now we're moving on up the ladder."

Boondox says the set's title, *From Tha Roota to Tha Toota*, signifies the album's wide range of flavors. "[The title is] a strong Southern saying," he notes, "meaning 'everything on the pig.' On this album, we're giving you everything from the top to the bottom, from the bottom to the top, inside and out. We'll give it to you in a Vienna sausage, we'll give it to you in a hot dog, we'll give it to you in bacon. We're giving it to you!"

The first single is "Sick of Being Lonely," a song Boondox and Kalage say shows their kinder, gentler side. Boondox adds, "We have companions—companionship, relationships, friendships—whatever kind of 'ship' you have with your mate. But we're on the road all the time. When we get home, our companions are complaining that we're gone all the time. They're not understanding that we have to do what we have to do right now. And by them not being understanding, they're sick of being lonely. We cover both sides."



FIELD MOB

SOME LIKE IT RUFF: Fresh on the heels of his induction into BET's *106 & Park* Freestyle Fridays Hall of Fame, Miami-born Asian-American rapper **Jin** is the latest Ruff Ryders signee. He'll also join **Ludacris** and **Tyrese** in *The Fast and the Furious 2*, directed by **John Singleton**. "I am a huge fan of the first one," Jin says, "so I couldn't believe it. Not only did I win the role I read for, but they made the part bigger just for me."

Jin is currently wrapping up production on his debut album, which features tracks by **Swizz Beats** and guest appearances by fellow Ruff Ryders crew members **Eve**, **DMX**, **Styles P**, and **Jadakiss**.

CONDOLENCES: My sincerest condolences go out to the loved ones of **Run-D.M.C.'s Jam Master Jay**. I hope we will all remember him as the true pioneer and musical visionary that he was.

Rhonda Baraka may be reached at rb3506@aol.com.

NOVEMBER 16 2002 Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	**Luv U Better** — LL COOL J (DEF JAM/IDJMG) — 4 Wks At No. 1
2	2	**Work It** — MISSY MISDEMEANOR ELLIOTT (THE GOLD MINE/ELEKTRA/EEG)
3	3	**Dontchange** — MUSIQ (DEF SOUL/IDJMG)
4	4	**Gimme The Light** — SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
5	7	**Luvn Of My Life (An Ddn To Hip Hop)** — ERYKAH BADU FEAT. COMMON (EDK/MCA)
6	6	**I Care 4 U** — AALIYAH (BLACKGROUND)
7	10	**'03 Bonnie & Clyde** — JAY-Z FEAT. BEYONCE (ROC A FELLA/DEF JAM/IDJMG)
8	5	**Dilemma** — NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL/UMRG)
9	9	**Whnn Thn Last Timn** — CLIPSE (STAR TRAK/ARISTA)
10	8	**Bnby** — ASHANTI (MURDER INC./ULMD/IDJMG)
11	16	**Lose Yourself** — EMINEM (SHADY/INTERSCOPE)
12	12	**Stingy** — GINUWINE (EPIC)
13	18	**Air Force Ones** — NELLY (FO' REEL/UNIVERSAL/UMRG)
14	11	**Hny Mn** — CAMRON (ROC A-FELLA/DEF JAM/IDJMG)
15	17	**Rnnct** — ERICA SERMON FEAT. REDMAN (JI)
16	13	**Pn' Folks** — NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
17	20	**Fabulous** — JAHEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)
18	14	**Move B***k** — LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
19	15	**Gnngsta Lovin'** — EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)
20	19	**Braid My Hair** — MARIO (DPE STREET JI)
21	21	**Jnny From The Block** — JENNIFER LOPEZ (EPIC)
22	23	**Notkin'** — N.O.R.E. (DEF JAM/IDJMG)
23	26	**kaHcrazy** — MUSIQ (DEF SOUL/IDJMG)
24	24	**Wnnksta** — 50 CENT (G-UNIT/SHADY/INTERSCOPE)
25	22	**Why I Love You** — JON (UMRG)
26	33	**Girl Talk** — TLC (ARISTA)
27	37	**Thug Lovin'** — JA RULE FEAT. BLACKSTREET (MURDER INC./VP/ATLANTIC)
28	32	**Tnlkin' To Mn** — AMERIE (RISE/ULMD/IMEM)
29	31	**Crush Tonight** — FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
30	34	**Little Things** — INDIA.ARIE (MOTOWN/UMRG)
31	43	**Burnin' Up** — FAITH EVANS (BAD BOY/ARISTA)
32	28	**Someone To Love You** — BOYZ II MEN (DPE)
33	38	**Hit The Freewny** — TEAIRRA MARI FEAT. LUDA (ARISTA)
34	25	**Good Times** — STYLES (RUFF RYDERS/INTERSCOPE)
35	48	**Rock The Party** — BENZINO (SURRENDER/ELEKTRA/EEG)
36	29	**Clennin' Out My Closet** — EMINEM (WEB/AFTERMATH/INTERSCOPE)
37	35	**Funny** — GERALD LEVERT (ELEKTRA/EEG)
38	42	**I Should Be...** — DRU HILL (DH HIGH/IDJMG)
39	73	**One Of Those Dnys** — WHITNEY HOUSTON (ARISTA)
40	—	**Miss You** — AALIYAH (BLACKGROUND)
41	30	**Ok Ynak!** — BIG TYMMIE (CASH MONEY/UNIVERSAL/UMRG)
42	27	**Trade It All** — FABOLOUS (EPIC)
43	44	**The Stronts** — WC FEAT. NATE DOGG (DEF JAM/IDJMG)
44	52	**Don't Mnss Wtk My Mnn** — MYA FEAT. BRIAN & BRANDON CASEY (DIVE)
45	46	**He Is** — HEATHER HEADLEY (RCA)
46	45	**Mnkn It Clap** — BUSTA RHYMES FEAT. SPLIFF STAR (JI)
47	36	**I Need A Girl (Part Two)** — P. DIDDY & GINUWINE (BAD BOY/ARISTA)
48	39	**Hot In Hnrre** — NELLY (FO' REEL/UNIVERSAL/UMRG)
49	57	**Ignition** — R. KELLY (JIVE)
50	50	**Multiply** — ALICIA KEYS (J/COLUMBIA)
51	51	**From Tha Chuuuch To Da Palace** — SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
52	47	**Don't Say No, Just Say Yes** — AVANT (MAGIC JOHNSON/MCA)
53	59	**Oo Thnt...** — BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
54	66	**Satisfaction** — EVE (RUFF RYDERS/INTERSCOPE)
55	49	**By Myself** — YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)
56	55	**Arn Wn Cuttin'** — PASTOR TROY (MAGIC SOCIETY/UNIVERSAL/UMRG)
57	60	**Sick Of Bning Lonely** — FIELD MOB (MCA)
58	40	**Fixetic** — LUCIANA (DOLJAC/DREAMWORKS/INTERSCOPE)
59	58	**Wknt Wn Do** — FREEWAY (ROC A FELLA/DEF JAM/IDJMG)
60	53	**Stoln** — KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
61	72	**Emotional Rollercoastr** — VITAMIN C (CAPITOL/EMG)
62	67	**Singin For Tkn Rnst Of My Lifn** — SYSS (ARISTA)
63	69	**No Letting Go** — WAYNE WONDER (GREENSLEEVES)
64	—	**Paradise** — LL COOL J FEAT. AMERIE (DEF JAM/IDJMG)
65	—	**How You Gonna Act Like That** — TYRESE (JI)
66	54	**One Mnn** — TANK (BLACKGROUND)
67	65	**More Tkn A Womnn** — ANGIE STONE & JOE (JI)
68	63	**Wnkn Up** — SHADE SHELBY (BABY REE/MCA)
69	—	**Guess What** — CHANTAL KREVIAZUK (JIVE)
70	74	**Cking, Ching** — MS. JADE (BEAT CLUB/INTERSCOPE)
71	—	**Bump, Bomp, Bump** — B2K FEAT. P. DIDDY (EPIC)
72	61	**This Is My Party** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
73	75	**Mndn You Look** — NAS (ILL WILL/COLUMBIA)
74	—	**Beautiful (You Are)** — MYA (DREAM/JIVE)
75	70	**Is Thn Nnmn Of Love** — R. KELLY (JIVE)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 139 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

NOVEMBER 16 2002 Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	**Ignition** — R. KELLY (JIVE) — 3 Wks At No. 1
2	2	**Don't Mnss Wtk My Mnn** — MYA FEAT. BRIAN & BRANDON CASEY (JIVE)
3	5	**Skady** — BIG TYMERS (SOUTHPAW/KED)
4	3	**Virginity** — TQ4 (TUG AAM/INTERSCOPE)
5	7	**Work It** — MISSY MISDEMEANOR ELLIOTT (THE GOLD MINE/ELEKTRA/EEG)
6	6	**Hentseeker** — Youtha M.C. (JIVE/RLG)
7	4	**Product Of Our Environment** — BORN PREDATORS (THREE GEARS/TIMES 1 PRIDE)
8	13	**Here And Now (Full Circle)** — TERRY STEELE (UTS)
9	8	**Gimme The Light** — SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
10	14	**Truly Yours** — NAPAE (HURV)
11	12	**I Don't Really Know** — BRANCH MANNS SCOTT (HEAVENLY TUNES)
12	40	**Whnt Wn Do** — FREEWAY (ROC A FELLA/DEF JAM/IDJMG)
13	33	**Mn U Wnnt** — KAY PI FEAT. LIL GENIUS (CARIBBEAN GOLD)
14	41	**Do That...** — BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
15	10	**Mnkn It Clap** — BUSTA RHYMES FEAT. SPLIFF STAR (JI)
16	20	**Ovnr The Ynars** — GOOD BAD UGLY (PAPER DOWN)
17	18	**Blue Jeans** — KASMEEN (MAGIC JOHNSON/MCA)
18	15	**React** — ERICA SERMON FEAT. REDMAN (JI)
19	16	**From Tha Chuuuch To Da Palace** — SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
20	27	**Sax, Moaey, & Music** — ABOVE THE LAW (WESTWORLD)
21	17	**Throw Up** — RACKET CITY (40/LANDSPEED)
22	24	**Grindin'** — CLIPSE (STAR TRAK/ARISTA)
23	19	**Feel It Boy** — BEENIE MAN FEAT. JANET (VP/VIRGIN)
24	11	**Luv U Better** — LL COOL J (DEF JAM/IDJMG)
25	23	**Tnnight I'm Gonna Let Gn** — MARIAH CAREY (ISLAND/IDJ)
26	38	**It Just Happnnd** — NIKE BATEY (AVS)
27	—	**Prncious** — P.J. (DOJO/CLIFF)
28	26	**Hit The Freeway** — TONI BRAXTON FEAT. LOON (ARISTA)
29	—	**Kick'n Ass** — SUPA NAT (N DA HOLE/PYRAMID/ORPHEUS)
30	36	**Crusk Tonight** — FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
31	21	**Rua 4 Us** — MARK LANE (INTELLIGENT/EAST CLEVELAND)
32	37	**Day + Night** — JOE FEAT. JADAKISS (ARISTA)
33	44	**Full Moon** — BRANDY (ATLANTIC)
34	22	**Whnn The Last Timn** — CLIPSE (STAR TRAK/ARISTA)
35	58	**Who U Rollin Wit?** — LIL TYKES FEAT. DON WON (MAMA'S BOY)
36	34	**Are We Cuttin' (Vinyl)** — PASTOR TROY (MAGIC SOCIETY/UNIVERSAL/UMRG)
37	59	**Hey Snxy Lady** — SHAGGY FEAT. BRIAN & TONY GOLD (BIG YARD/MCA)
38	—	**One Of Those Dnys** — WHITNEY HOUSTON (ARISTA)
39	25	**Hey Mn** — CAM'RON (ROC A FELLA/DEF JAM/IDJMG)
40	29	**Rock The Party** — BENZINO (SURRENDER/ELEKTRA/EEG)
41	31	**Likn I Lovn You** — JUSTIN TIMBERLAKE (JIVE)
42	28	**Lovn Of My Lifn (An Ddn To Hip Hop)** — ERYKAH BADU FEAT. COMMON (EDK/MCA)
43	42	**Lights, Camera, Action!** — MR. CHEEKS (UNIVERSAL/UMRG)
44	43	**This Is My Party** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
45	—	**Bnnak You DH** — THE ROOTS FEAT. MUSIQ (MCA)
46	54	**Brown Sugnr (Extra Swnet)** — MUSIQ FEAT. TWISTA, EVANS (FUA/MCA)
47	51	**Movn B***k (Vinyl)** — LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
48	—	**Thn Star Spanglnd Bannnr** — ANTHONY HAMILTON (ARISTA)
49	45	**I'm Gonna Bn Alright** — JENNIFER LOPEZ FEAT. NAS (EPIC)
50	46	**Oh Ynak!** — BIG TYMMIE (CASH MONEY/UNIVERSAL/UMRG)
51	—	**Whatnver You Say** — LITTLE BROTHER (ABB)
52	—	**Mo Monny Mo Problnms** — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
53	50	**Waitin' For The DJ** — KLUB KWEES FEAT. BILAL (RAWKUS/MCA)
54	32	**Nothins Free** — DONELL FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
55	67	**B R Right** — TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
56	55	**Hot In Herre (Vinyl)** — NELLY (FO' REEL/UNIVERSAL/UMRG)
57	—	**Bnby** — ASHANTI (MURDER INC./ULMD/IDJMG)
58	65	**Don't Mess Wtk The Radio** — NIVEA (JIVE)
59	—	**Incredible** — TRUMP (NATACHA FEAT. GANG STARR (D&D/RUMM)
60	64	**Nothin'** — N.O.R.E. (DEF JAM/IDJMG)
61	—	**Dk Boy/Thn Roc (Just Fire)** — CAM'RON (ROC A FELLA/DEF JAM/IDJMG)
62	75	**Worst Comes To Worst** — DILATED PEOPLES (ABB/PRIORITY/CAPITOL)
63	—	**Tight Whips** — 504 BOYZ (NEW NO LIMIT/UNIVERSAL/UMRG)
64	30	**Girl Talk** — TLC (ARISTA)
65	—	**Cadillnc Pimpin'** — YOUNGBLOODZ (ARISTA)
66	—	**Hypnotizn** — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
67	72	**Dne Mic** — NAS (ILL WILL/COLUMBIA)
68	71	**Onn More Chance/Stny With Me** — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
69	60	**Big Poppa/Wrnning** — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
70	56	**Crossfire** — ARJ RAFEAT M.O.P. (OBGI/IN THE PAINT/FAT BEATS)
71	48	**Up & Dnwn (In & Out)** — DRU HILL (DH HIGH/IDJ)
72	—	**Just A Frinnd** — BIZ MARKIE (COLD CHILLIN'/WARNER BROS.)
73	—	**Just A Friend 2002 (Vinyl)** — MARIO (JI)
74	—	**Bert Burnt (Rnmix)** — SNUFF PETCHERS (HIGH TIMES)
75	—	**Way Of Life (Vinyl)** — G-UNIT (TRACK MASTERS/UNIVERSAL/UMRG)

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Billboard® HOT R&B/HIP-HOP SINGLES & TRACKS™

Nielsen Broadcast Data Systems / Nielsen SoundScan

The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan from a subset panel of core R&B/Hip-Hop stores, and playlists from select non-monitored radio stations.

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			NUMBER 1 — 4 Weeks At Number 1		
1	1	1	**LUV U BETTER** ○ (THE NEPTUNES/J.T.SMITH/P.WILLIAMS/C.HUGO)	LL Cool J ♥ DEF JAM 003996*/IDJMG	1
2	2	2	**WORK IT** ☆ (TIMBALAND/M.ELLIOTT/T.MOSLEY)	Missy "Misdemeanor" Elliott ♥ ● THE GOLD MINE/ELEKTRA 67340*/EEG	2
3	4	8	**DONTCHANGE** (J.BARIAS/C.HAGGINS/L.MUSIQ SOULCHILD/MUSIQ SOULCHILD/C.HAGGINS/J.BARIAS/F.ROMANO)	Musiq ♥ DEF SOUL ALBUM CUT/IDJMG	3
4	3	5	**GIMME THE LIGHT** ○ (TROYTON/DADDY RED/S.H.HENDRIX/S.T.RAMM)	Sean Paul ♥ ● ● ● BLACK SHADOW/2 HARD 84809/VP/ATLANTIC	3
5	7	10	**LOVE OF MY LIFE (AN ODE TO HIP HOP)** ○ (E.BADU/R.SAADIQ/R.SAADIQ/E.BADU/J.POYSER/A.C.OZUNA/S.STANDRIDGE/M.CHINWAH/R.LLOYD)	Erykah Badu Featuring Common ♥ ● FOX 113987*/MCA	5
6	6	4	**I CARE 4 U** (TIMBALAND/M.ELLIOTT/T.MOSLEY/C.M.HAMPTON/H.BANKS)	Aaliyah BLACKGROUND ALBUM CUT	3
7	11	14	**'03 BONNIE & CLYDE** (K.WEST/S.CARTER/K.WEST/PRINCE/D.HARPER/A.HOUSE/T.SHAW/JR/T.WRICE)	Jay-Z Featuring Beyonce Knowles ROC-A-FELLA/DEF JAM ALBUM 003163/IDJMG	7
8	5	3	**DILEMMA** (SAM P.BOWSER/★ SAMBLE/B.SIDLER/NELLY/SAM P.BOWSER)	Nelly Featuring Kelly Rowland ♥ FO REEL/UNIVERSAL ALBUM CUT/UMRG	1
9	9	9	**WHEN THE LAST TIME** ○ (THE NEPTUNES/T.THORNTON III/T.THORNTON/P.WILLIAMS/C.HUGO)	Clipse ♥ ● STAR TRAK 11958*/ARISTA	9
10	8	7	**BABY** ○ (C.SANTANA/IRV GOTTI/A.DOUGLAS/A.PARKER/J.LORENZO/S.AURELIUS/M.DEAN/B.JORDAN)	Ashanti ♥ ● MURDER INC./DEF JAM 003891*/IDJMG	7
			GREATEST GAINER/AIRPLAY		
11	17	20	**LOSE YOURSELF** (EMINEM/M.MATHERS/J.BASS/L.RESTO)	Eminem ♥ SHADY SOUNDTRACK CUT/INTERSCOPE	11
12	12	12	**STINGY** (B.M.COX/B.M.COX/J.PERRY/J.AUSTIN)	Ginuwine EPIC SOUNDTRACK CUT	7
13	16	26	**AIR FORCE ONES** (THE TRACKBOYZ/NELLY/K.JOAN ALLAH LEE)	Nelly Featuring Kyjuan, Ali & Murphy Lee ♥ FO REEL/UNIVERSAL ALBUM CUT/UMRG	13
14	10	8	**HEY MA** ○ (DA PURIST MAFIA BOY IC/DILLEO/PITTMAN/L.JAMES/L.RICHIE)	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya ♥ ● ROC A FELLA/DEF JAM 003958*/IDJMG	7
15	16	17	**REACT** ○ (JUSTI BLAZE/★ SERMON/R.NOBLE/J.SMITH)	Erick Sermon Featuring Redman ♥ ● J 212217*	15
16	13	15	**PO' FOLKS** ○ (THE TRACKBOYZ/M.WILLIAMS/J.KIPP/T.W.HUGHES/R.ANTHONY)	Nappy Roots Featuring Anthony Hamilton ♥ ● ATLANTIC 85237*	13
17	21	28	**FABULOUS** (KAYDEE/E.BERKELEY/K.DISTE BERKELEY/B.MUHAMMAD/M.BROWN/V.CARSTARPHEN/G.MCFADDEN/J.WHITEHEAD)	Jaheim Featuring Tha Rayne ♥ DIVINE MRL ALBUM CUT/WARNER BROS.	17
18	15	13	**MOVE B***H** ○ (LIL' C.WHITFIELD/C.CLAWSON/M.TYLER/B.SANDIMANIE)	Ludacris Featuring Mystikal & Infamous 2.0 ♥ ● ● DISTURBING THA PEACE/DEF JAM SOUTH 002849/IDJMG	3
19	16	11	**GANGSTA LOVIN'** (IRV GOTTI/L.FIL SIMMONS/A.VARBROUGH/J.ELLIS)	Eve Featuring Alicia Keys ♥ RUFF RYDERS ALBUM CUT/INTERSCOPE	2
20	20	18	**BRAID MY HAIR** (W.CAMPBELL/H.LILLY/W.CAMPBELL/H.LILLY)	Mario ♥ 3RD STREET ALBUM CUT/J	18
21	26	54	**IGNITION** ○ (R.KELLY/R.KELLY)	R. Kelly ♥ ● ● JIVE 40285	21
22	22	27	**JENNY FROM THE BLOCK** (T.LEVERT/C.RODNEY FOX, JR./B.TONE IT/D.OLIVER/MR. DEYO/J.LOPEZ/J.C.OLIVER/S.J.BARNES/D.I.A.MIRO/L.PARKER/L.STERLING/M.OLIVER)	Jennifer Lopez Featuring Jadakiss & Styles ♥ EPIC ALBUM CUT	22
23	23	22	**NOTHIN'** ○ (THE NEPTUNES/V.SANTIAGO/P.WILLIAMS/C.HUGO)	N.O.R.E. ♥ ● DEF JAM 002814*/IDJMG	2
24	24	29	**WANKSTA** (J.FREEMAN/M.DEERVOUX/J.FREEMAN/C.JACKSON)	50 Cent ♥ 8 MILE/SHADY SOUNDTRACK CUT/INTERSCOPE	24
25	28	25	**HALFCRAZY** ○ (J.BARIAS/C.HAGGINS/L.MUSIQ SOULCHILD/C.HAGGINS/J.BARIAS/F.LAY)	Musiq ♥ ● DEF SOUL 000000* (IDJMG)	2
26	11	10	**WHY I LOVE YOU** (THE CHARACTERS/S.RUSSELL/T.TAYLOR/S.RUSSELL/D.MCPHERSON/C.FARIVAR)	B2K ♥ EPIC ALBUM CUT	19
27	30	30	**GIRL TALK** ○ (E.HUSTLE/G.CLEMENTA/B.BURRUSS/L.LOPEZ/A.MCCLOUD/T.WATKINS)	TLC ♥ ● ARISTA 15179*	27
28	42	31	**THUG LOVIN'** (C.SANTANA/IRV GOTTI/J.ATKINS/A.PARKER/J.LORENZO/S.WONDER)	Ja Rule Featuring Bobby Brown ♥ MURDER INC./DEF JAM ALBUM CUT/IDJMG	28
29	33	34	**CRUSH TONIGHT** ○ (PRECIOUS/J.CARTAGENA/J.GATES/A.LYONS/M.VALENZANO/J.EADDYE LUMPKIN)	Fat Joe Featuring Ginuwine ♥ ● TERROR SQUAD 85432*/ATLANTIC	29
30	34	38	**TALKIN' TO ME** (R.HARRISON/R.HARRISON)	Ameria ♥ RIDE ALBUM CUT/COLUMBIA	30
31	39	35	**DON'T MESS WITH MY MAN** ○ (B.M.COX/B.M.COX/B.CASEY/B.CASEY)	Nivea Featuring Brian & Brandon Casey ♥ ● ● JIVE 40041	31
32	36	55	**HIT THE FREEWAY** ○ (THE NEPTUNES/P.WILLIAMS/C.HUGO)	Toni Braxton Featuring Loon ♥ ● ARISTA 15188*	32
33	35	33	**LITTLE THINGS** ○ (S.SANDERS/INDIA.ARIE/D.J.WOLINSKI/A.FISCHER/J.SIMPSON/L.S.SANDERS/A.ROBERSON)	India.Arie ♥ ● ● MOTOWN 014440*/UMRG	33
34	47	36	**BURNIN' UP** (THE NEPTUNES/F.EVANS/P.WILLIAMS/C.HUGO/C.HAWKINS/L.DOZIER/J.MCKINLEY)	Faith Evans Featuring Missy "Misdemeanor" Elliott ♥ BAD BOY PROMO SINGLE/ARISTA	19
35	49	49	**ROCK THE PARTY** ○ (M.WINANS/R.SCOTT/M.WINANS)	Baazino ♥ ● SURRENDER/ELEKTRA 67300*/EEG	35
36	29	39	**SOMEONE TO LOVE YOU** ○ (C.RODNEY/STEVEN C.RODNEY)	Ruff Endz ♥ EPIC ALBUM CUT	12
37	37	42	**FUNNY** (G.LEVERT/K.BOWLAND/H.G.LEVERT/K.BOWLAND/F.BROWN/R.N.MCKINNEY)	Gerald Levert ♥ ELEKTRA ALBUM & SOUNDTRACK CUT/EEG	37
38	74	—	**ONE OF THOSE DAYS** ☆ (SHE KIPERE/P.STEVEART/A.BRIGGS/P.STEVEART/D.REYNOLDS/E.J.ISLEY/M.ISLEY/K.ISLEY/A.ISLEY/R.ISLEY/C.JASPER)	Whitney Houston ♥ ● ARISTA 15187*	38
39	46	51	**I SHOULD BE...** (ROUNDTABLE/KIDD W.PRODUCTIONS/SIBOO U.PEATHERSTONE/A.JOYNER/J.ASKEW/M.FEATHERSTONE/C.FEATHERSTONE)	Dru Hill ♥ ● DEF SOUL ALBUM CUT/IDJMG	39
40	25	21	**GOOD TIMES** (SWIZZ MATZ/S.DENSUN/H.PAYNE)	Styles ♥ RUFF RYDERS ALBUM CUT/INTERSCOPE	6
41	41	53	**MAKE IT CLAP** ○ (RICH ROCA/T.SMITH/K.W.LEWIS/R.THOMAS)	Busta Rhymes Featuring Spliff Star ♥ ● J 212281*	41
42	31	24	**CLEANIN' OUT MY CLOSET** (EMINEM/J.BASS/M.MATHERS/J.BASS)	Eminem ♥ WEB AFTERMATH ALBUM CUT/INTERSCOPE	11
43	32	23	**OH YEAH!** ○ (M.FRESH/B.WILLIAMS/B.THOMAS/S.SLEDGE/M.MITCHELL)	Big Tymers Featuring Tateaze, Boo & Gotti ♥ ● CASH MONEY/UNIVERSAL 000091*/UMRG	23
44	44	44	**HE IS** ○ (J.MILE/THE PHANTOM U.MILE/V.J.SMITH)	Heather Headley ♥ ● RCA 80570*	44
45	27	16	**TRADE IT ALL** (DJ CLUE/CRIP 'B'/CASEY/B.CASEY/J.JACKSON/E.SHAW/K.HILL)	Fabolous Featuring P. Diddy & Jagged Edge ♥ EPIC SOUNDTRACK CUT	14
			HOT SHOT DEBUT		
46			**MISS YOU** (T.BISHOP III/T.BISHOP/J.AUSTIN)	Aaliyah BLACKGROUND ALBUM CUT	46
47	48	48	**THE STREETS** ○ (S.STORCH/W.ROBINSON/S.STORCH/N.HALE)	WC Featuring Nate Dogg ♥ ● DEF JAM 003874*/IDJMG	47
48	50	58	**FROM THA CHUUUCH TO DA PALACE** ○ (THE NEPTUNES/P.WILLIAMS/C.HUGO)	Snoop Dogg ♥ ● PRODUCTIVITY/PRIORITY 77967*/CAPITOL	48
49	38	37	**I NEED A GIRL (PART TWO)** ○ (P. DIDDY/M.WINANS/C.COMBS/M.WINANS/C.COMBS/C.HAWKINS/M.C.JONES/J.WIMMS/A.SHROPSHIRE) — P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri ♥ ● BAD BOY 78661*/ARISTA		2
50	40	41	**HOT IN HERRE** ○ (THE NEPTUNES/C.BROWN/NELLY/P.WILLIAMS/C.HUGO)	Nelly ♥ ● ● TO REEL/UNIVERSAL 012270/UMRG	3
51	60	47	**DO THAT...** ☆ (J.PHA/B.WILLIAMS/J.SMITH/P.ALEXANDER)	Baby Featuring P. Diddy ♥ ● CASH MONEY/UNIVERSAL 012277*/UMRG	51
52	53	43	**MULTIPLY** (DEBAUN/A.JORNER/D.PORTER)	Xzibit ♥ LOUD ALBUM CUT/COLUMBIA	40
53	51	52	**DON'T SAY NO, JUST SAY YES** ○ (S.HUFF/M.AWANT/S.HUFF)	Avant ♥ ● MAGIC JOHNSON 113094*/MCA	51
54	67	—	**SATISFACTION** (DR.DRE/M.ELIZONDO II/E.JEFFERS/A.YOUNG)	Eve ♥ RUFF RYDERS ALBUM CUT/INTERSCOPE	54
55	55	47	**ARE WE CUTTIN'** ○ (TIMBALAND/M.TROY/T.MOSLEY/C.YOUNG)	Pastor Troy Featuring Ms. Jade ♥ ● ● MAGIC SOCIETY/UNIVERSAL 015517*/UMRG	47
56	52	40	**BY MYSELF** (BEAT-IN-AZZ/KANYE W./ROCKAINE/BEAT IN AZZ/MR. BALI)	Ying Yang Twins Featuring Mr. Ball ♥ ● ● TVT/UNIVERSAL THE PAINT ALBUM CUT/KEDCO	40
			GREATEST GAINER/SALES		
57	58	73	**WHAT WE DO** ☆ (JUST BLAZE III/P.RIDGEN/J.SMITH,S.CARTER/D.GRANT/S.SCARBOROUGH)	Freeway Featuring Jay-Z & Beanie Sigel ● ROC A FELLA/DEF JAM 003888*/IDJMG	57
58	61	64	**SICK OF BEING LONELY** ○ (J.PHA/S.JOHNSON,D.CRAWFORD/P.ALEXANDER)	Field Mob ♥ ● MCA 113999*	58
59	45	45	**FLOETIC** ☆ (D.HENSON/K.PELZER/M.AMBROSIUS/N.STEWART/D.HENSON/K.PELZER/M.H.TORME/A.WELLS)	Floetry ♥ ● SOULAZ/DREAMWORKS 450862/INTERSCOPE	29
60	54	56	**STOLE** (D.DEVILLER/S.HOSEIN/S.KIPNER/D.DEVILLER/S.HOSEIN/S.KIPNER)	Kelly Rowland ♥ ● MUSIC WORLD ALBUM CUT/COLUMBIA	54
61	77	77	**EMOTIONAL ROLLERCOASTER** (J.BERVINE/V.S.GREENE/E.ROBERSON/OSUN/LADE)	Vivian Green COLUMBIA ALBUM CUT	61
62	69	74	**SINGLE FOR THE REST OF MY LIFE** ○ (DENT/A.DENT/K.BURRUSS/J.BOYD)	Isyss ♥ ● ARISTA 15186*	62
63	56	46	**ONE MAN** (D.BABBS/D.BABBS)	Tank ♥ BLACKGROUND ALBUM CUT	25
64	NEW		**HOW YOU GONNA ACT LIKE THAT** (THE UNDERDOGS/T.GIBSON/R.MASON,JR./D.THOMAS)	Tyrese J ALBUM CUT	64
65	70	62	**NO LETTING GO** (S.MARSDEN/S.CHARLES/S.MARSDEN)	Wayne Wonder ♥ ● GREENSLEEVES ALBUM CUT	62
66	66	—	**WAKE UP** (KAYDEE/E.BERKELEY/K.DISTE BERKELEY/N.HALE/T.THOMPSON/W.GRIFFIN,JR./JAMES,M/TUME)	Shade Sheist Featuring Nate Dogg & Warren G ♥ BABY BEE ALBUM CUT/MCA	66
67	76	76	**PARADISE** (PORE & TIRE/J.T.SMITH/J.C.OLIVER/S.J.BARNES/M.M.ROGERS/K.BURKE/A.FELDER/N.J.WRIGHT)	LL Cool J Featuring Amerie ♥ DEF JAM ALBUM CUT/IDJMG	41
68	63	63	**MORE THAN A WOMAN** ○ (EDRIED II/LIGHTY B.FERRELL/D.LIGHTY C.LIGHTY/B.MUHAMMED/C.RICHARDSON)	Angie Stone & Joe ♥ ● J 212228*	63
69	78	69	**CHING, CHING** (TIMBALAND/N.FURTADO/G.EATON/BRIAN WEST/T.MOSLEY/C.YOUNG/J.MOSLEY)	Ms. Jade Featuring Timbaland & Nelly Furtado ♥ BEAT CLUB ALBUM CUT/INTERSCOPE	41
70	59	59	**THIS IS MY PARTY** ○ (MR.FARGAZ/LINA D.JACKSON/T.K.GREENE/L.DAYE/D.BRASCO)	Fabolous ♥ ● DESERT STORM/ELEKTRA 67339*/EEG	58
71	NEW		**GUESS WHAT** (R.KELLY/R.KELLY)	Syleena Johnson JIVE ALBUM CUT	21
72	NEW		**BUMP, BUMP, BUMP** (NOT LISTED/NOT LISTED)	B2K Featuring P. Diddy ♥ EPIC ALBUM CUT	22
73	79	—	**MADE YOU LOOK** (S.REMO/N.JONES,S.GIBBS,J.GIORDANO)	Nas ♥ ILL WILL ALBUM CUT/COLUMBIA	13
74	NEW		**BEAUTIFUL (YOU ARE)** (A.TOLTON/A.COLONE/E.REID,JR.)	IMx ♥ TUG ALBUM OUT/NEW LINE	74
75	78	75	**THE WAY WE BALL** (W.WESTON/A.CLAK-W/WESTON)	Lil' Flip ♥ SUCKAFREE/LOUD ALBUM CUT/COLUMBIA	69
76	72	70	**IN THE NAME OF LOVE** (R.KELLY/R.KELLY)	R. Kelly JIVE ALBUM CUT	67
77	84	—	**B R RIGHT** ○ (KAMIST★/JAHLOW/ROMANTIC/J.RIDDICK)	Trina Featuring Ludacris ♥ ● SLIP-N-SLIDE 83291*/ATLANTIC	77
78	83	72	**BABY DO THOSE THINGS** (R.SMITH/A.DAWKINS/R.SMITH,E.DAWKINS/B.ENGLISH/D.HOLLISTER)	Dave Hollister ♥ MOTOWN ALBUM CUT/UMRG	72
79	82	82	**THUG HOLIDAY** ○ (D.BANNER/M.YOUNG/J.SCOTT/D.BANNER)	Trick Daddy Featuring LaTocha Scott ♥ ● SLIP-N-SLIDE 83404*/ATLANTIC	79
80	64	60	**TONIGHT I'M GONNA LET GO** ○ (M.DUNN/R.KELLY/SCORPIO II/S.JOHNSON/M.DUNN,J.SEALS,F.SMITH/R.MCNAIR/L.JONES/N.LEWIS) — Syleena Johnson Featuring Busta Rhymes, Rampage, Sham & Spliff Star ♥ ● JIVE 40042*		53
81	81	81	**NOTHINS FREE** ○ (J.SMITH/J.SMITH,S.NORRIS/S.SANDERS,C.LOVE)	Oobie Featuring Lil Jon & The East Side Boyz ♥ BME 23247 (TVT)	73
82	62	61	**GROWING PAINS (DO IT AGAIN)** ○ (P.RIVERS/P.BRIDGES/A.WASHER/B.BRYCE/P.FRANCIS/C.MAYFIELD) — Disturbing Tha Peace Featuring Ludacris, Scarface, Shawnna, Lil' Fate & Keon Bryce ● DISTURBING THA PEACE/DEF JAM SOUTH 002875*/IDJMG		61
83	73	65	**UP & DOWN (IN & OUT)** ○ (J.JAM/T.LEWIS/D.COLE/J.HARRIS III/T.LEWIS/J.WRIGHT/A.RICHBOURG)	Deborah Cox ♥ ● J 212484*	58
84	57	66	**CONNECTED FOR LIFE** ○ (M.FRESH/B.ROLLINS/D.JACKSON/D.COLLINS/B.THOMAS)	Mack 10 Featuring Ice Cuba, WC & Butch Cassidy ♥ ● ● CASH MONEY/UNIVERSAL 000253/UMRG	57
85	85	85	**BLOW YOUR WHISTLE** ○ (M.FRESH/M.BARRETT III/B.THOMAS)	Petey Pablo ♥ ● JIVE 40038*	85
86	65	68	**LIKE I LOVE YOU** ○ (THE NEPTUNES/J.TIMBERLAKE/C.HUGO/P.WILLIAMS)	Justin Timberlake ♥ ● ● JIVE 40054*	53
87	71	71	**BROWN SUGAR (EXTRA SWEET)** ○ (K.WEST/D.SMITH/K.WEST/D.TOLER/SHARRIEF/J.WHITMORE/D.DURHAM/J.MITCHELL)	Mos Def Featuring Faith Evans ♥ ● ● J 212006*/MCA	71
88	68	57	**RELAX YOUR MIND** ○ (C.MCKINNEY/HENRY ELLIS/T.BRUNSON/K.BROWN/J.WASHINGTON/F.FLEURIMOND/C.MCKINNEY/W.DEBARGE/E.DEBARGE/J.JORDAN)	Boyz II Men Featuring Faith Evans ♥ ARISTA 15189*	52
89	87	78	**THE PLEDGE** (MRY GOTTI/S.AURELIUS/J.LORENZO/T.CROOKER/A.DOUGLAS) — Irv Gotti Presents The Inc Featuring Ashanti & Caddillac Tah ♥ MURDER INC./DEF JAM ALBUM CUT/IDJMG		65
90	89	83	**ROCK IT** (FULL PACK/MASTER P)	Master P Featuring Weebie & Krazy ♥ NEW NO LIMIT/UNIVERSAL ALBUM CUT/UMRG	72
91	80	80	**TIGHT WHIPS** ○ (FULL PACK/MASTER P)	504 Boyz ♥ ● NEW NO LIMIT/UNIVERSAL 014451*/UMRG	80
92	94	90	**CAN U HELP ME** ○ (JUANITE LEWIS/T.HAMMOND,JR./HARRIS III/T.LEWIS)	Usher ♥ ● ARISTA 15188	57
93	90	79	**FEEL IT BOY** ○ (THE NEPTUNES/M.DAVIS/P.WILLIAMS/C.HUGO)	Beenie Man Featuring Jaaet ♥ ● ● ● J 212005*/MCA	31
94	98	—	**SHADY** ○ (IDOL MANOS/BIG 'C')	Big "C" ♥ ● SOUTHPAW 38416/ES	94
95	NEW		**BREAK YOU OFF** ☆ (THE ROOTS/T.TROTTER/A.THOMPSON/L.HUBBARD/K.GRAY/K.JONES/B.KENNEY/T.JOHNSON/J.SCOTT)	The Roots Featuring Musiq ♥ ● MCA 113871*	95
96	96	—	**CHOPPA STYLE** ○ (FULL PACK/MASTER P/P)	Choppa Featuring Master P ♥ ● NEW NO LIMIT/UNIVERSAL 013940*/UMRG	96
97	91	84	**ON MY BLOCK** ○ (N.MYRICK/L.STONE III/L.JORDAN/N.MYRICK/L.STONE/K.FLACK/D.NATHANIEL/J.MAN)	Scarface ♥ ● DEF JAM SOUTH/SUMGOSS 84965*/IDJMG	46
98	86	86	**WAITIN' FOR THE DJ** ○ (D.HARRIS/A.GREENE/B.OLIVER/D.OLIVER/D.HARRIS)	Talib Kweli Featurin Bilal ♥ ● RAWKUS 113974*/MCA	86
99	88	88	**VIRGINITY** ○ (PLATINUM STATUS/C.STOKES/J.JONES/M.HOUSTON/J.STOKES/J.TUCOTT/K.KAMAU)	TG4 ♥ ● DEF JAM 003913*/IDJMG	88
100	100	92	**HEATSEEKER** ○ (M.YOUNG/M.YOUNG)	Young M.C. ♥ ● BTM 1158	92

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ♥ Videoclip available. ○ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ☆ Retail Launch: Indicates first full week that retail release can be purchased. ★ Indicates song's power total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 38. (S) 12" Single available. (D) DVD Single available. (C) CD Maxi-Single available. (K) Cassette Single available. (V) Vinyl Maxi-Single available. (X) Vinyl Single available. (K) Cassette Maxi-Single available. Catalog number is for (S). * Indicates (S) unavailable, in which case, catalog number is for (X) (D) (C) (K) (V), respectively, based on availability. ©2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved




Circo


Bacilos

South Florida: Branching Out

Miami and Miami Beach continue to be meccas for all things Latin, though other genres are beginning to make a mark.

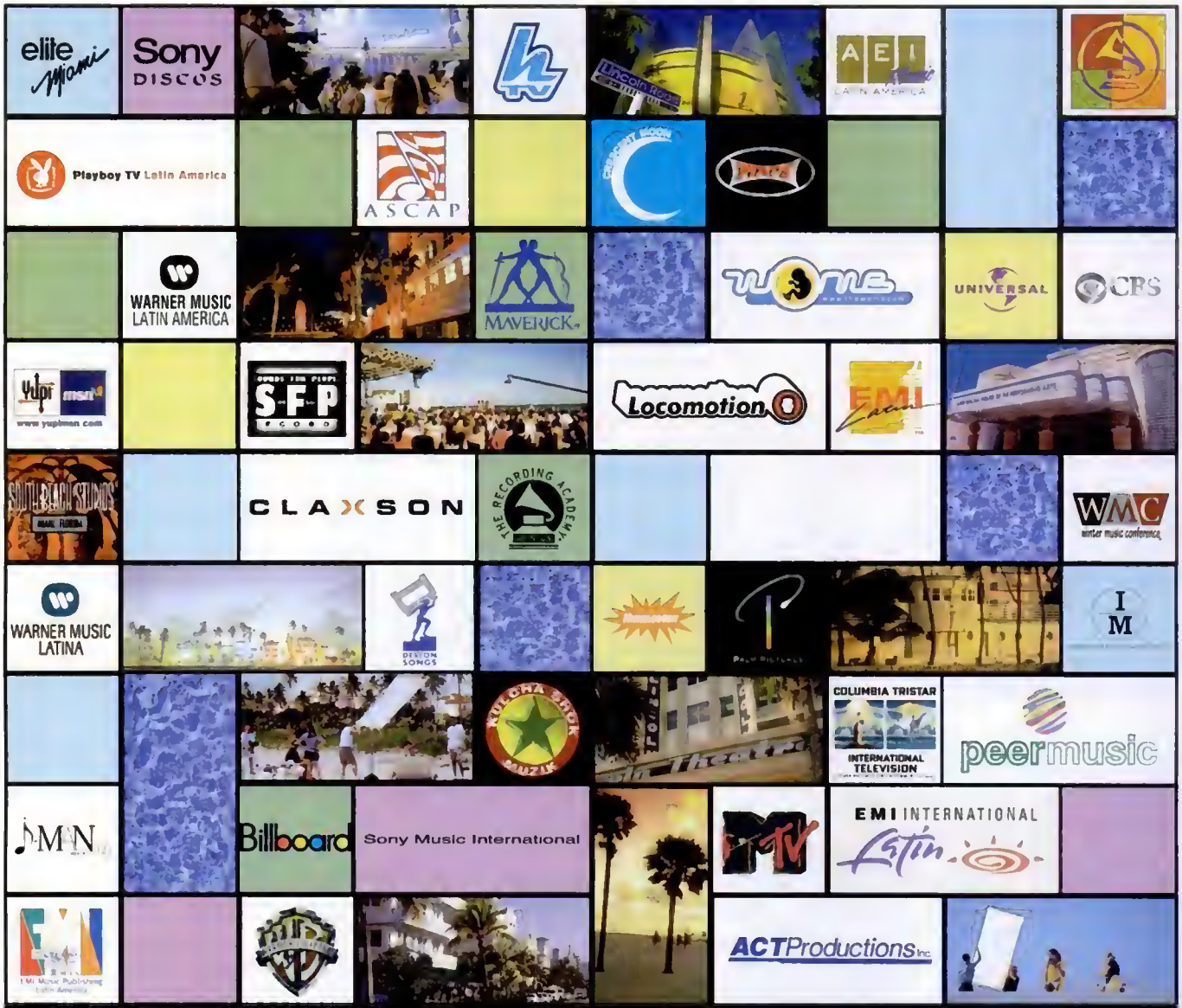
BY LEILA COBO

On a recent Wednesday night, Latin Grammy nominee Circo, a Latin rock band from Puerto Rico, performed at Billboardlive in Miami Beach. On hand were a veritable who's who of the local Latin music industry—from record execs to publishers to publicists—all anxious to see a live performance from a promising band in the market for a major-label deal.

The evening was, in many ways, emblematic of the music scene in Miami: A place where decisions are made and people meet, but also a place where live music flounders and where much of the talent continues to be imported—and rarely bred.

Despite this, now more than ever, Miami continues to be the epicenter of Latin music, both nationally and internationally, with the major labels and many publishing houses and producers stationed here. At

Continued on page 60



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South Florida's Hot Shots

BY HOWARD COHEN

South Florida has become home to many established stars. You can't open a tabloid these days without bumping into either a resident or a famous frequent visitor doing something eye-catching on the streets of South Florida.

But it's also emerging as a hotbed of local talent. Most of the following names and faces might not be on the national pop-culture radar yet, but each has generated that elusive buzz factor. And South Floridians will get to say, "We knew all along."

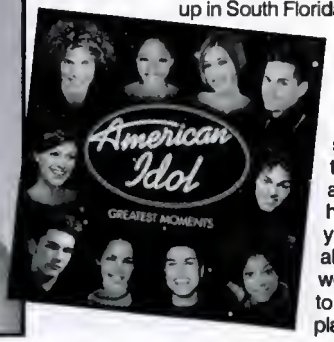
CHRISTINA CHRISTIAN

In terms of exposure, you can't be more exposed these days than young Christina Christian, the supple-voiced singer who charmed audiences this summer on the explosively popular American TV series, *American Idol*.

Christian, 21, grew up in North Miami Beach and currently lives in nearby Pembroke Pines. She's on the road these days with nine of her fellow *American Idol* finalists on a lavish tour. She's also one of the 10 vocalists to lend her pipes to the recent RCA album *American Idol: Greatest Moments*. That's Christian singing Bill Withers' '70s classic, "Ain't No Sunshine," arguably the best track on the disc.



"It's so amazing," she explains. "My parents knew this was going to happen someday. When they named me, they said, 'It's a star's name.' I got teased my whole life," laughs Christian, who says that growing up in South Florida was a definite plus.



"South Florida has so many different cultures—my own background being Caribbean," she says. "There's the Latin influence—a lot of that is in my heart. In this place, you can experience all kinds of cultures. I wouldn't have wanted to grow up in any other place."

THE GABE DIXON BAND

It's a long-and-winding road from the manicured lawns of the University of Miami campus in Coral Gables to sharing a stage with ex-Beatle Paul McCartney in New York, but keyboardist-vocalist and UM Music School graduate Gabe Dixon made the journey.

While recording his band's debut album in a Los Angeles studio last year with fellow UM grads, bassist Winston Harrison, drummer Jano Rix and reed player Chandler Webber—producer David Kahne had an idea.

Would Dixon, the leader of the Gabe Dixon Band, consider joining McCartney's studio band?



Kahne had signed on to produce McCartney's Capitol LP, *Driving Rain*.

"I was blown away when David asked me to do it," Dixon says. "I feel lucky to have had that opportunity to work with someone who is a living legend."

Not long afterward, Dixon played keyboards for McCartney at last fall's New York concert to raise spirits after the Sept. 11 terrorist attacks. "My mom freaked out when she got to meet Paul," says Dixon. "She remembers being a teenager screaming for Paul. It's come full circle."

Dixon might soon be on the receiving end of those screams. His band's CD, *On a Rolling Ball* (Reprise), straddles styles, blending jazz, pop and rock.

"I couldn't not do this band," he says. "This is an important time for us."

Continued on page 68

Miami

BRANCHING OUT

Continued from page 57

the same time, the city has become a breeding ground for Latin rock, despite the lack of commercial airplay. And R&B, hip-hop and dance are finding a base here, thanks to local consumer interest in the music and its performers, coupled with several high-profile events dealing with these genres.

Today, Miami is host not only to the Billboard Latin Music Conference and Awards, but also to the Billboard-AURN R&B/Hip-Hop Conference and Awards, the Winter Music Conference and DanceStar Awards, the Billboard/Airplay Monitor Radio Seminar and Awards and, most recently, the first-ever MTV Video Music Awards Latin America and Club Musica Latina Awards. This year, the city also hosted the Source Awards and a holiday spectacular from Miami Beach featuring Marc Anthony, Jessica Simpson and Tony Bennett.



Miami Beach rep Dennis Leyva



Universal Music Latino's Eddie Fernández

"There definitely is a broad perspective of different musical genres that are looking at Miami Beach as the backdrop for their award shows and music-related conventions and events," says Dennis Leyva, entertainment industry liaison for the city of Miami Beach. "It's a pretty good cross section. And it's a tremendous increase of activity compared to, say, three years ago."

Continued on page 64

"Everybody who is in Latin music knows that Miami is the city where they have to be in order to find songs or to find a label."

—Totty Saizarbitoria, creative director, Deston Songs



"LA VIDA
es una aventura sin final."

JORGE MORENO



Para **Jorge Moreno**, la vida es una gran aventura llena de sueños, esperanzas y metas por lograr.

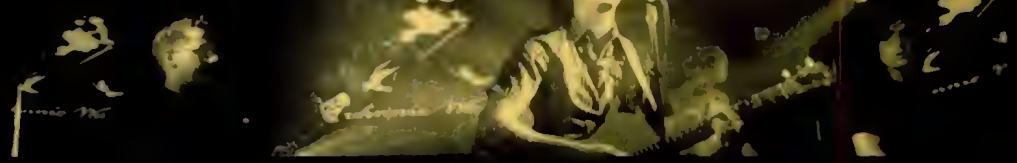
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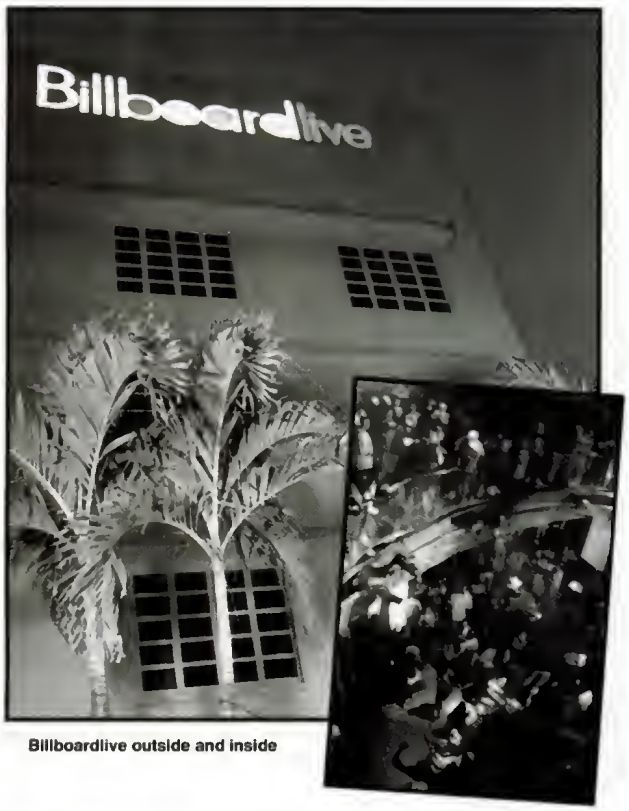


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Billboardlive outside and inside

Scouting The Live Scene

There are musical riches to be mined from the South Florida club scene, it just takes some detective work. BY LEILA COBO

WHEN I FIRST moved to the city of Miami from Los Angeles, I spent my initial year wondering, "Where in the world is the live music?"

As time went by, I realized that, unlike New York or Los Angeles, live music in Miami wasn't something you could just stumble upon. Rather, finding it was something of an insider's job, and you had to be vigilant and open-minded about your search. Music for tourists abounded—lots of salsa cover bands and Gipsy Kings soundalikes—but stuff that really made you sit up and listen, that took some serious scouting.





James L. Knight Center

the venue began to pick up steam late last year with several major label showcases, as well as high-profile concerts from the Strokes, Tommy Lee and Fito Páez.

The smaller Cafe Nostalgia, which only programs Latin music, started the year with a series of "industry showcases," in addition to its occasional featured-artist nights. This fall, the venue shut down its Miami Beach operation and set up shop close to Tobacco Road, in a slightly bigger venue.

Meanwhile, the original Cafe Nostalgia on Calle 8, a tiny, cozy spot, is now called Hoy Como Ayer and features more traditional Cuban music. The club has gained notoriety with its Thursday night "Fuácata" gig, where a Latin band called Spam Allstars jams with DJ Le Spam, mixing electronica with Latin and African rhythms. In Miami Beach, Macarena, which, for a long time, showcased tourist-friendly flamenco music, is now opening up to rock en español on Thursday nights. Yucca, which was home base to Albita, has almost entirely dropped live music but does host songwriter showcases regularly.

Dance and electronica, Miami Beach mainstays, can be found in virtually every corner, but famed DJs are fond of spinning at Crobar, Opium Gardens, Spin and, most recently, Nikki Beach.

For full-fledged concerts, Miami has found a new venue in Billboardlive, which fits more than 1,500 people, a good size for up-and-coming acts. Also popular are the Jackie Gleason Theater and the James L. Knight Center downtown, which is a particular favorite among Latin acts because of its 5,000-plus capacity.

More intimate soirees can be found at the smaller Lincoln Theater in Miami Beach or at the Coconut Grove Playhouse. ■



Main St. Café owner, Laurie Oudin (center)

When I first arrived, people spoke of other times, not that long ago, when Miami and Miami Beach had thriving live music scenes and local talent. To this day, people talk wistfully about the Mavericks, Neil Lara and Albita.

Folk can be heard at Main St. vibe of the place.

Another stalwart, Churchill's, continues to be arguably the area's best rock club, also drawing a variety of acts to one of the coziest—and most fun—venues in town.

As time went by, I realized that, unlike New York or Los Angeles, live music in Miami wasn't something you could just stumble upon. Finding it was something of an insider's job.

Today, things are sparser, but far from non-existent, thanks to a venue's tenacious longevity in some cases or constant reinvention by others.

On the longevity side is the venerable Tobacco Road, where daily doses of blues, rock and jazz are served in various settings. Although acts are mostly local and state favorites, national touring artists also stop by from time to time, drawn by the good, homey Café in Homestead, which hosts an Up-Close and Personal Concert Series in a relaxed setting.

So where does the industry flock to? Few places, to be quite honest, but two have emerged as reigning queens in the showcase circuit: Billboardlive and Cafe Nostalgia.

Billboardlive, which opened its doors in September of last year, was designed with industry showcases, press conferences and major live acts in mind. Stymied by Sept. 11,

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ARENA NETWORK

BRANCHING OUT

Continued from page 60

The growth isn't limited to South Beach. The past three years have seen the rise of two major venues—the AmericanAirlines Arena in Miami and the Office Depot Center near Fort Lauderdale—that have contributed to the multiplication of musical events of all genres in the area.



Eric Knight

"It's tough when you're competing with a market that's know for Latin [music]. But it's kind of cool, because I can be a big fish in a small pond."

—Eric Knight, artist/label owner

"For my last fiscal year, we're up 21% and this year we're up 25% over that," says Bob Murray, GM of the James L. Knight Center, a mid-size venue in downtown Miami. "We've made the building competitive, and we've raised our service level, and the audience has obviously grown. What we've started to see is a lot more traditional [American audiences] coming to Hispanic shows. It's certainly the most fertile year since

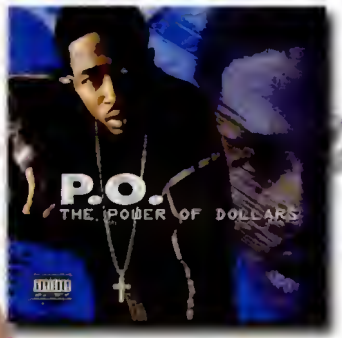
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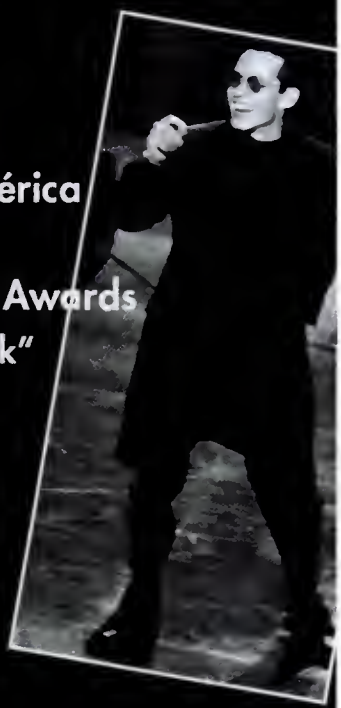
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BRANCHING OUT

Continued from page 64

I've been here."

And, despite the general recession and the problems plaguing the music industry, new labels and production houses have sprung up and are doing healthy business. Maverick Música, Ciocan Music (mostly dedicated to Cuban artists), Delanuca (specializing in Latin rock), Slip 'N Slide (rap), Muxxic Latina (pop and regional Mexican) and Deston Entertainment (multiple genres) are among them.

In hip-hop, Miami is benefiting from exposure in multiple high-profile videos and films, as well as the perennial presence of celebrities like P. Diddy

Further north, in West Palm Beach, 226 Records has opened shop, also focusing on Latin.

LATIN IS STILL KING

Without a doubt, the most visible player in town continues to be Latin music—but with a twist. Where Cuban musical influences once reigned, Miami's Latin scene is now far more cosmopolitan, with talent coming from Argentina, Mexico and, most of all, Colombia, where producers and songwriters are providing material and input for some of Latin music's biggest stars, including Thalía, Carlos Vives, Shakira and Alexandre Pires.

"Everybody who is in Latin music knows that Miami is the city where they have to be in order to find songs or to find a label," says Totty Saizarbitoria, creative director for Deston Songs, the publishing arm of Deston Entertainment.

This is certainly true in the pop field and, to a degree, the regional Mexican and tropical fields, especially given the fact that all the Latin divisions of the major labels (save for Univision and

Fonovisa) are headquartered here. Miami is also home base for a growing number of Latin acts, including Shakira, Enrique Iglesias and Ricky Martin. Its proximity to Latin America and Spain, coupled with the media companies based here (Univision, Telemundo, MTV Latin America, Editorial Televisa, HTV and Terra.com, among others), make it an ideal location from which to operate and promote at a competitive cost.

Of equal importance, some of the genre's biggest producers and songwriters—Rudy Pérez, Emilio Estefan, Kike Santander, Estéfano, Bebu Silvetti, Alejandro Jaén and Juan Vicente Zambrano—are stationed here and have thriving production/songwriting teams that attract a wide variety of talent.

"A lot of times I find talent in the recording studios," says Eddie Fernández, VP of A&R for Universal Music Latino. "Generally speaking, the producers track down excellent singers who can



Sony Discos' Oscar Llord

do back-up or record demos for established artists." Also, adds Fernández, "There's movement because Latin American talent is coming here. They evidently know this is the launching pad for the labels, and excellent talent from many countries gets signed here."

Examples abound. Multicultural trio Bacilos, for instance, was signed to Warner Bros. with a push from its publishing arm, Warner Chappell, which had signed lead singer-songwriter Jorge Villamizar to a publishing deal. Crescent Moon's Gian Marco also attracted the attention of Emilio Estefan, in part through his songs, which had been performed by the likes of Emmanuel. Donato Poveda—once part of the duo Donato y Estéfano and who, like his former partner, wrote for other acts—now has branched out into a solo career.

Continued on page 68

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ARENA

BRANCHING OUT

Continued from page 67

DANCE, DANCE, DANCE

But, while much outside talent comes here looking for the big time, the development of homegrown acts remains elusive, in part because the live music scene in Miami is just not happening.



Neurodisc owners John Wai and Tom O'Keefe

The most successful genre in Miami, as far as attracting audiences, is dance music, with the biggest DJs in the world routinely playing in the myriad clubs on the beach.

This year, Fort Lauderdale–based Neurodisc, which specializes in electronic music and world fusion, celebrated its

Continued on page 69

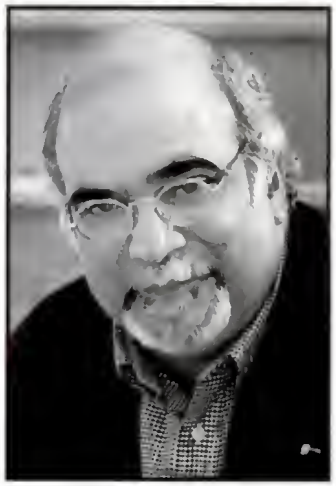


HOT SHOTS

Continued from page 59

NAT CHEDIAK

When one thinks of Grammy-winning producers living in Miami, names like Barry, Robin and Maurice Gibb of the Bee Gees come to mind, as well as Emilio Estefan and the recently deceased Tom Dowd.



Now add Nat Chediak to the list. He won a Latin Grammy for his production work on Bebo Valdes Trio's Blue Note disc, *El Arte del Sabor*. To suggest he's thrilled would be an understatement.

In one of the more unlikely, not to mention fortuitous, career changes of late, Chediak went from being the controversial founding director of the popular Miami Film Festival, a position he held for some 18 years, to jumping headlong into his other love: jazz.

Earlier this year, Chediak was a first-time contender for a Grammy Award for his production work on the multi-artist *Calle 54* soundtrack. He saw another Latin jazz album triumph: Charlie Haden's *Nocturne*.

But Chediak has no hard feelings.

He presented a concert Oct. 10 at the Coconut Grove Playhouse featuring the album's players: bassist Haden, saxophonist David Sanchez and Miami residents, keyboardist Gonzalo Rubalcaba, drummer Ignacio Berroa and violinist Federico Britos Ruiz.

"When you love Latin jazz, you love everything that is good," he says. "I've given this album as a present to a lot of people."

TONY FERNANDEZ

Tony Fernandez is young, good-looking and can work a stage.

So what's he doing singing Sinatra-era jazz? Don't pop performers make more money?



Photo: Don Wilmer

Maybe so (don't tell Diana Krall). Still, jazz is in Fernandez's blood, and he's packing them in at South Beach's Van Dyke Café, a traditional jazz stalwart. So who's complaining.

"I just love the music. Ever since I was infected at 18 listening to a Frank Sinatra CD. My love for jazz has grown tenfold since," he says.

For the past few years, Fernandez, 26, has basically owned Tuesday nights at the Van Dyke, sending Sinatra's "I've Got You Under My Skin" and "Fly Me to the Moon" to the rafters. But he's switching gears, shifting to his other love: rock music. The singer is writing songs and putting together a band.

"I wasn't doing anything original. I'll continue to study jazz," he says, "but rock music will reflect what goes on in me. I try to tell the truth, based on life experiences." ■

Continued from page 68

10th anniversary with a South Beach party during the WMC. Founded by Tom O'Keefe and John Wai, the Capitol-distributed, producer-driven label specializes in putting together compilations of European dance music that sell at domestic prices. Neurodisc has also signed several acts (including flamenco guitarist Eric Hansen) and puts out a handful of artist-driven projects every year.

"The label is definitely growing, we're making money, and we think a lot of that has to do with where we're located," says O'Keefe, citing the diversity of visitors and influences to be found in Miami Beach. "I would say it's one of the top five locations [in the world] for this kind of music."

In hip-hop, Miami is benefiting from exposure in multiple high-profile videos and films, as well as the perennial presence of celebrities like P. Diddy.

As far as homegrown talent is concerned, its most recent high-profile act is Miami-born-and-bred Trick Daddy.

In Latin music, too, for the first time since Gloria Estefan and her protégé Jon Secada, labels are actually signing Miami acts, most notably rock band Volumen Cero (Warner Music Latina), Jorge Moreno (Maverick), who won a Latin Grammy for Best New Artist, area 305 (RPE/Univision) and Seliné (BMG).

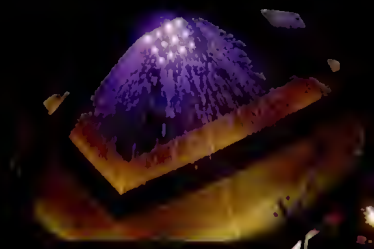
As for other genres, namely rock, Miami isn't exactly the most friendly city, but even so, the resourceful can thrive.

"It's tough when you're competing with a market that's known for Latin [music]," admits Eric Knight, whose Eric Knight Band opened up for Aerosmith at a recent concert and who releases albums on his own label, 28 Records. "But it's kind of cool, because I can be a big fish in a small pond."

"South Florida continues to be a prolific provider of diverse musical talent, from world beat to jazz to blues to Latin pop and rock," says Ed Bell, producer/host of local cultural arts show *South Florida Arts Beat*, which airs on public radio station WLRN. "The talent here is amazing and needs further development."

"I personally believe Miami is in a growing mode as far as attracting talent," says Oscar Llord, chairman of Sony Discos. "What I see are some fusions coming into play as a result of all this talent residing in Miami and collaborations taking place between songwriters, arrangers and producers. What was called at one time the Miami Sound, there's nothing I've heard recently that makes me believe a new sound is emerging. But I think there's a much higher grade of quality being produced now, with so many talented songwriters and producers." ■





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Nettwerk's FC Kahuna Brings 'Soul Through Machinery'

BY ERIC SCHNALL

NEW YORK—"We wanted this record to be defiantly electronic," Daniel Ormondroyd of U.K.-based duo FC Kahuna reveals, referring to its debut album, *Machine Says Yes* (Nettwerk America, due Nov. 19).

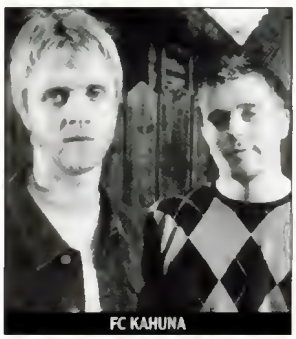
"Jon [Nowell, his musical partner] and I wished to create something totally contemporary with the equipment and computers at our disposal," he continues. "But above all, we wanted to try and convey some sort of soul through machinery."

Released earlier this year by City Rockers U.K., *Machine Says Yes*—which features guest turns by alt-country rocker Eileen Rose, Simon Jones of the Verve, and Gruff Rhys of Super Furry Animals—is a futuristic journey that is at turns playful and haunting, a willful affirmation of the power and beauty of machines. At the same time, it runs the gamut from ambient tone poems to electro-fueled stompers, replete with squiggly synth lines and an ever-present chorus of Atari-era bleeps and gurgles.

"Previously, when we made tracks, we tried to sample a lot of organic instruments and guitars," Ormondroyd acknowledges. "When Jon and I set out to make this record, we decided to dive headfirst into the technology side of recording."

The set's lead single, the title track, is a propulsive tech-pop jam sung by former Gusgus chanteuse Hafdis Huld. The track was serviced to rhythmic and college radio last month. Remixes by Tiga and Josh Wink were also serviced to clubs. A commercial 12-inch single arrives Nov. 12.

Ormondroyd and Lowell met in Leeds more than 20 years ago. They raved their way through the acid-house movement in North England before landing in London. In 1994, they founded Big Kahuna Burger, a roving weekly party that nurtured the emergent sounds of big beat, abetted by the turntable skills of Fatboy Slim and the Chemical Brothers. The duo eventually switched gears, launching Headstart at Turnmills, where it experimented with a more futuristic electro sound while returning to the anything-goes aesthetic of acid house.



FC KAHUNA

As Headstart's popularity grew, the pair dived into remix projects. Operating under the guise of FC Kahuna, the twosome reworked tracks for Luke Slater, Morel, and Felix da Housecat.

According to Ormondroyd, the recording of *Machine Says Yes* spanned 2½ years and was heavily influenced by the duo's sonic explorations at Headstart. "While we continued to be inspired by our early days of clubbing, we were also experimenting with new sounds that weren't very fashionable at the time."

To introduce the act to the U.S., Nettwerk America director of marketing Alison Pember says that the label has devised a two-pronged marketing strategy. The first phase will break FC Kahuna into the electronic market using traditional Internet, club, and street marketing. This will be followed early next year by an aggressive campaign aimed directly at the alternative marketplace. Pember says the centerpiece will be the set's second single, "Hayling" (also featuring Huld).

Pember believes this downtempo track has major crossover potential, and it is the focus of the second phase of a more aggressive Internet, street, and radio promotion to take FC Kahuna beyond traditional dance/electronica outlets. (The U.S. version of the album includes the Super Furry Animals remix of "Hayling," which is not found on the original.)

On the TV front, "Hayling" was featured on a recent episode of *CSI: Miami*. Another album track, "Nothing Is Wrong," is featured in the Hummer H2 ad. Hummer is also promoting the band on its Web site (hummer.com), which allows visitors to view the spot, obtain information about the band, and link directly to FC Kahuna's Web page on Nettwerk's site (nettwerkamerica.com).

Brian Beck, host of the *Ultrasound* show on KNDD Seattle, has been playing several tracks from the album since its import release. "Their style is somewhere between the production perfection of the Chemical Brothers and the signature bleep sound of Warp Records," he says. "They've created one of the best electronic albums of the year."

Having recently completed a DJ tour of the U.S., FC Kahuna is scheduled to tour the U.K. with Norwegian duo Röyksopp later this year. FC Kahuna is managed by Paul Benney of Daddy Management in London and booked by Gerry Gerrard of New York-based Chaotica.

The Beat Box Hot Plate

• **E-N Featuring Ceevox**, "Don't Leave Me This Way" (Star 69 single). Producer **Ian Appell** combines forces with singer Ceevox for this industrial-strength house jam. While it has absolutely nothing to do with the **Thelma Houston** classic of the same name, "Don't Leave Me This Way" does recall such powerful club tracks as **Serious Intention's** "You Don't Know" and **Jaydee's** "Plastic Dreams."

• **Oakenfold**, "James Bond Theme (Bond vs. Oakenfold)" (Warner Bros. single). With Oakenfold, James Bond may have very well found his musical counterpart. Working with **David Arnold's** original production from the new Bond film, *Die Another Day*, Oakenfold's Dialog mix features jangly guitars, metallic go-go beats, orchestral swells, and cleverly placed bits of movie dialog.

• **Stephanie Cooke**, "Rain (Let It All Fall Down)" (King Street Sounds single). Cooke has worked with some of clubland's house masters, including **"Little" Louie Vega**, **Blaze**, and **Big Moses**. The **Bill Lee**-produced "Rain," which the artist co-penned, is easily Cooke at her finest. **Dennis Ferrer's** Rainforest mix overflows with Latin-charged beats, while **Jay-J Hernandez's** Moulton Studio rerub offers something for house-music purists.

• **Murk vs. Kristine W.**, "Some Lovin' " (Tommy Boy single). Murk revisits its 10-year-old underground hit with this new production that finds club diva Kristine W. handling vocal duties. "Some Lovin' " remains a hypnotic stomper, complete with tribal percussion, caustic synth stabs, and funked-up vocals.

• **Beth Orton**, "Anywhere" (Heavenly Recording/Astralwerks single). Culled from the artist's *Daybreaker* album, "Anywhere," as reconstructed by **Photek**, is poised to dominate many a dancefloor in the coming weeks. Though the track has also been retweaked by **Two Lone Swordsmen** and **Adrian Sherwood**, it is Photek's hypnotic Tekdub mix that is pure peak-hour bliss.

MICHAEL PAOLETTA

Beat Box™



by Michael Paoletta

BREATHE AGAIN: Earlier this year, Catalogue/Capitol issued **Télépopmusik's** full-length *Genetic World* (*Billboard*, May 4). Except for a handful of trend-setting radio and club DJs who wholeheartedly embraced it, the set's lead single—the sublime "Breathe" (featuring Scottish chanteuse **Angela McCluskey**)—went virtually unnoticed. That is, until now.

Thanks to its inclusion in the TV ad for the Mitsubishi Outlander SUV, "Breathe" is now being widely recognized. Once again, Mitsubishi looked to dance/electronic music to provide the musical backdrop for its unique, esoteric ads.

In case you've forgotten, it was the Mitsubishi Eclipse campaign that brought "Days Go By" by **Dirty Vegas** (another Capitol act) to a much larger audience. Both campaigns were created by advertising agency Deutsch LA.

"After the success of Dirty Vegas, we continued sending Deutsch lots of music," Capitol VP of global marketing **Rob Gordon** says. "They're always looking for different things, and they loved 'Breathe.' "

Since the 30- and 60-second spots began airing last month, modern rock and top 40 radio have begun playing the jazz-tinged track, even though Capitol isn't servicing these formats until Nov. 19 and January 2003, respectively.

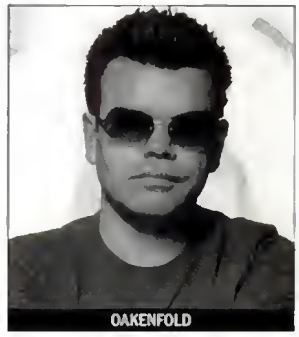
"Radio is responding to 'Breathe' the same way it did to 'Days Go By,' " Gordon notes, reeling off such stations as WKIE Chicago; WPYO Orlando, Fla.; WBLI New York; KMTT Seattle; and KROQ Los Angeles. "The same stations that initially picked up on Dirty Vegas via the ad are the first ones responding this time, too."

At the same time, the label is seeing a definite spike in the album's sales. Since the launch of the Mitsubishi Outlander SUV campaign, *Genetic World* has experienced a 76% increase in sales, according to Nielsen SoundScan. To date, the disc has sold 13,000 units.

"People are recognizing the song, relating to it, and buying the album," Gordon says. "We're now in the process of educating both retailers and consumers about this project. We're connecting all the dots."

Télépopmusik is confirmed to perform Saturday (9) at the MTV Europe Awards in Spain. A U.S. tour is scheduled for early next year.

PERFECTO: With many in the club community commenting on the need for dance/electronic acts to tour live, along comes DJ/producer **Paul Oakenfold** and his upcoming tour. In support of his latest release, *Bunkka* (Maverick/Warner Bros.), the DJ/producer hits the road Nov. 25 at the Opium Garden nightclub in Miami for a four-week tour that sees him making his debut as a live performer.



OAKENFOLD

"For the past several years, I've been giving much thought to touring live with a band," explains Oakenfold, who salutes **the Chemical Brothers**, **Crystal Method**, and **Prodigy** for laying the groundwork for other dance/electronic acts to play live. "In the back of my mind, the obvious next step was to go live. This thought was present throughout the recording of *Bunkka*."

Oakenfold says each evening's performance will begin with him doing a one-hour DJ set. Following this, Oakenfold, handling keyboard and programming duties, will be joined onstage by musical director/drummer **John Tonks (Tricky)** and bassist/guitarist **Tim Hutton (Groove Armada)**.

Guest vocalists **Perry Farrell**, **Tiff Lacey**, and **Crazy Town's Shifty Shellshock** (featured on current dance/crossover hit "Starry Eyed Surprise"), among others, will appear as images on a 30-foot screen behind the band. In one instance, Oakenfold's "visual experience" will spotlight "Perry dancing around the Eiffel Tower. Such imagery adds a new storyline to the show." He notes that some dates may even include in-the-flesh live appearances by the vocalists.

"The way forward for dance/electronic music is for artists to tour live," Oakenfold explains. "Obviously, I don't need to do this—each night I'll be putting myself on the line. But dance music needs live acts if the genre is to grow. Hopefully, other artists will follow, which will only help the scene to grow again."

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1 — 1 Week At Number 1	
1	3	4	INSATIABLE SONDOS 024	Thick Dick Featuring Latanza Waters
2	2	2	TWO MONTHS OFF JBO 27704/V2	Underworld
3	5	13	IRRESISTIBLE! TWISTED 77823/THE RIGHT STUFF	Superchumbo
4	1	3	SERVE THE EGO (REMIXES) ATLANTIC 85308	Jewel
5	7	12	SEARCH'N 24/7 3403/ARTEMIS	Nicole J. McCloud
6	11	14	SUPER WOMAN KING STREET 1146	GTS Featuring Karyn White
7	20	33	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492	Madonna
8	17	27	MR. LONELY (DANCE MIXES) J PROMO	Deborah Cox
9	16	25	DANCE TO THE MUSIC (PETER RAUHOFER REMIXES) STAR 01 12441	Laszlo Panaflex
10	13	16	BODY [REACH OUT] (WIDELIFE & HARD ATTACK MIXES) TOMMY BOY SILVER LABEL 2302/TOMMY BOY	Faith Trent
11	6	1	GOTTA GET THRU THIS (THE PASSENGERZ & STELLA BROWNE MIXES) ISLAND 570764/UMG	Daniel Bedingfield
12	14	17	STEVE MCQUEEN (REMIXES) A&M PROMO/INTERSCOPE	Sheryl Crow
13	21	28	TROY (THE PHOENIX FROM THE FLAME) RADIKAL 59116	Sinead O'Connor
14	4	7	LOVE STORY XL IMPORT/BEGGARS GROUP	Layo & Bushwacka!
15	10	8	I DON'T WANT U (WIDELIFE & DEZROK MIXES) NERVOUS 20517	Widelife
16	18	23	STARRY EYED SURPRISE MAVERICK PROMO/REPRISE	Oakenfold Featuring Shifty Shellshock
17	15	15	DESIRE MOONSHINE 8048	GusGus
18	25	30	POOR LENO WALL OF SOUND 48732/ASTRALWERKS	Royksopp
19	23	26	WAKE UP WITH YOU [THE I WANNA SONG] (REMIXES) VANGUARD 89014	Julia Fordham
20	9	6	HOW MANY EMERGE 30008/CENTAUR	Taylor Dayne
21	8	5	OTHERWISE CHINA/SIRE PROMO/REPRISE	Morcheeba
22	19	10	MOTHER SERIOUS 053888/MCA	M-Factor
			POWER PICK	
23	35	46	THE SOUND OF VIOLENCE ASTRALWERKS 38842	Cassius With Steve Edwards
24	29	39	SORROW (ORANGE FACTORY ORIGINAL MIX) TOMMY BOY SILVER LABEL 2305/TOMMY BOY	Dolce
25	22	20	ENDANGERED SPECIES SAINT GEORGE IMPORT/SONY	Deep Forest
26	12	9	ADDICTED TO BASS MTA 27754/V2	Puretone
27	37	45	ALIVE SERIOUS 25878/MCA	Alive Featuring D.D. Klein
28	30	35	MOVIN' ON JVM 018	Lectroluv Featuring Sabrina Johnston
29	31	37	IS YOU IS OR IS YOU AIN'T MY BABY? VERVE PROMO	Rae & Christine Featuring Dinah Washington
30	36	42	I'LL BE HERE DEFINITY 011	Automagic Featuring Nashom
31	27	24	HE THINK I DON'T KNOW (HQ2 CLUB MIX) MCA ALBUM CUT	Mary J. Blige
32	28	21	EXTREME WAYS V2 01204	Moby
33	32	29	NO ONE'S GONNA CHANGE YOU GROOVILICIOUS 203/STRICTLY RHYTHM	Reine
34	43	—	YOU CAN GET OVER HARLEQUIN 1303	Shauna Solomon
35	34	22	ALL TO YOU (STONEBRIDGE REMIXES) UNIVERSAL IMPORT	Seiko
36	41	47	DARK BEAT TWISTED 77809/THE RIGHT STUFF	Oscar G & Ralph Falcon
37	26	11	WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES) ARISTA 15191	Whitney Houston
38	46	—	EVIL MOOGAFOOGA MTA 27766/V2	Spacefunk
39	24	18	ALL THE THINGS SHE SAID (REMIXES) INTERSCOPE PROMO	T.A.T.U.
40	33	32	SHINY DISCO BALLS SUBLISA 003/SUBLIMINAL	Who Da Funk Featuring Jessica Eve
41	47	—	AVE MARIA UNAK 48/CUTTING	Lord Of The Drumz
42	39	34	DAY DREAM (LOOKING FOR DANGER) JELLYBEAN 2047	M'Black
43	48	—	PUNK MOONSHINE 8048	Ferry Corsten
44	45	48	STORYREEL TOMMY BOY SILVER LABEL 2303/TOMMY BOY	Interflow Featuring Anna Robinson
45	50	—	BURNING MAN PSYCHOBABY 38021	Daniel Ash
46	38	19	EMPIRES [BRING ME MEN] (REMIXES) J 21227	Lanya
			HOT SHOT DEBUT	
47			ANYWAY TOMMY BOY 2307	Amber
48			BREATHE (REMIXES) REDZONE PROMO/ARISTA	Bin Cantrell
49			MURDER ON THE DANCEFLOOR UNIVERSAL 000013/UMVG	Sophie Ellis Bextor
50	40	31	DIVINE PALM 7072	Supreme Beings Of Leisura

Maxi-Singles Sales

Maxi-Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1 — 2 Weeks At Number 1	
1	3	5	DIE ANOTHER DAY (REMIXES) WARNER BROS 42492	Madonna
2	3	2	ALIVE (THUNDERPUSS REMIX) EPIC 79759	Jennifer Lopez
3	2	1	SIX DAYS MCA 053874	DJ Shadow Featuring Mos Def
4	4	3	FULL MOON (DANCE MIXES) ATLANTIC 85328/AG	Brandy
5	5	4	A DIFFERENT KIND OF LOVE SONG WARNER BROS 42455	Cher
6	7	6	HEAVEN ROBBINS 72897	DJ Sammy & Yanou Featuring Do
7	6	8	SERVE THE EGO (REMIXES) ATLANTIC 85308/AG	Jewel
8	8	9	U DON'T HAVE TO CALL (REMIXES) ARISTA 15125	Usher
9	9	7	SONG FOR THE LONELY WARNER BROS 42422	Cher
10	15	13	RAPTURE (TASTES SO SWEET) UNIVERSAL 013672/UMVG	iio
11	11	14	DON'T LET ME GET ME (REMIXES) ARISTA 15117	Pink
12	13	12	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES) COLUMBIA 79751/CRG	Marc Anthony
13	10	11	I DON'T WANT U NERVOUS 20517	Widelife
14	16	19	SOMETHING ROBBINS 72896	Lasgo
15	14	15	THANK YOU (DEEP DISH REMIX) ARISTA 13896	Dido
16	12	10	REASON ROBBINS 72870	Ian Van Dahl
17	19	18	BY YOUR SIDE (REMIXES) EPIC 79544	Safe
18	21	16	THE NEED TO BE NAKED TOMMY BOY 2306	Amber
19	17	24	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS	Madonna
20	23	—	IRRESISTIBLE! TWISTED 77823/THE RIGHT STUFF	Superchumbo
21	20	—	COME INTO MY WORLD CAPITOL 72835	Kylie Minogue
22			BURN FOR YOU GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
23			JUNIOR'S TUNE BREAKBEAT SCIENCE 3002	AK1200
24			THEY-SAY VISION (DANCE REMIXES) MCA 155961	Rae
25	22	—	ANOTHER NEW DAY ROPEADOPE/ATLANTIC 87187/AG	Jazzanova

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♀ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: Ⓒ CD Maxi-Single available Ⓥ Vinyl Maxi-Single available Ⓒ Cassette Maxi-Single available ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

Billboard HOT DANCE BREAKOUTS

	Club Play	Maxi-Singles Sales
1	SOME LOVIN' Murk Vs. Kristine W TOMMY BOY SILVER LABEL	IN THIS WORLD Moby V2
2	HE IS (REMIXES) Heather Headley RCA	DRIFTING AWAY Lange Featuring Skye RADIKAL
3	LOVE REVOLUTION Pat Hodges With The Sweet Inspirations PRISON/JUNGLE RED	THUNDERSTRUCK Blizzard Brothers RADIKAL
4	SURRENDER (REMIXES) Laura Pausini ATLANTIC	THE SOUND OF VIOLENCE Cassius With Steve Edwards ASTRALWERKS
5	ALL AROUND THE WORLD Cooler Kids DREAMWORKS	SOUND ADVICE Roni Size FULL CYCLE

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

Billboard TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	THIS WK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 2 Weeks At Number 1	
1	1		OAKENFOLD MAVERICK 46704/WARNER BROS.	Bunkka
2		NEW	KUMBIA KINGS EMI LATIN 42520	All Mixed Up: Los Remixes
3	2		DJ SAMMY ROBBINS 75401	Heaven
4	3		DIRTY VEGAS● CREDENCE 39906/CAPITOL	Dirty Vegas
5	4		THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 3507 [M]	The Richest Man In Babylon
6	5		THE HAPPY BOYS ROBBINS 75401 [M]	Trance Party (Volume Two)
7	7		ZOEGIRL SPARROW 43548 [M]	Mix Of Life
8	12		TELEPOPMUSIK CATALOGUE 38611/CAPITOL [M]	Genetic World
9	8		MOBY● V2 27137	18
10	6		UNDERWORLD JBO 27139/V2	AllsundredDaysOff
11	10		VARIOUS ARTISTS ULTRA 1138	Ultra.Trance:1
12	NEW		VARIOUS ARTISTS ULTRA 1145	Ultra.Chilled 03
13	9		VIC LATINO TOMMY BOY 1501 [M]	Vic Latino Presents: 80's NOW!
14	10		VARIOUS ARTISTS J 20024	This Is Ultimate Dance!
15	10		STEPHANE POMPOUGNAC WHITAKER 37420	Hotel Costes V. 5
16	15		LOUIE DEVITO DEE VEE 3002/MEGARAMA	Louie DeVito's Dance Factory
17	10		SOUNDTRACK IMMORTAL 72967/VIRGIN	Blade 2
18	24		ROYKSOPP WALL OF SOUND 48732	Melody A.M.
19	11		SAINT ETIENNE MANTRA 518261/BEGGARS GROUP	Finisterre
20	20		DJ GEOFFE CBL 2007	Best Of Club Hits Vol. 1
21	17		MARY J. BLIGE MCA 112000	Dance For Me
22	25		SASHA KINETIC 34725 [M]	airdrawndagger
23	19		DJ ENCORE ULTRA 1137 [M]	DJ Encore Presents: Ultra.Dance 02
24	NEW		LEMON JELLY XL 48108/BEGGARS GROUP	Lost Horizons
25	21		AL B. RICH MINISTRY OF SOUND 000304	Club Nation America Volume Two

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◇ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape packs and CD packs for EMI and RIAA titles are suggested list. Tape prices, colored LP, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

ASCAP Gives Jackson, Crowell Special Honors

BY DEBORAH EVANS PRICE

NASHVILLE—Alan Jackson and Rodney Crowell took home special honors from the 40th annual ASCAP Country Music Awards at Nashville's Opryland Hotel Nov. 4, while Darrell Scott was named songwriter of the year.

Jackson was honored with the songwriter/artist of the year award and received ASCAP's prestigious Golden Note Award. The honor was presented by ASCAP CEO John LoFrumento and Marty Gamblin, Jackson's first publisher, who gave a heartfelt speech and acknowledged the role Jackson's wife, Denise, played in getting her husband's music heard early in his career.

In accepting the award, Jackson recalled that on the way to his first ASCAP dinner, Denise told him she was pregnant with their first child. At the time, his first single was dying on the chart. "I did a lot of drinking that night," he quipped.

Crowell was presented with the ASCAP Creative Achievement Award. The Texas native has penned numerous hits, including "Leavin' Louisiana in the Broad Daylight," "She's Crazy for Leaving," "I Couldn't Leave You If I Tried," and "It's Such a Small World."

One of the evening's highlights was when Crowell was joined onstage by members of his '80s band, the Cherry Bombs. Accompanied by Vince Gill on guitar, Tony Brown on piano, Eddie Bayers on drums, Michael Rhodes on bass, and guitarists Hank DeVito and Roger Bennett, Crowell performed "Stars on the Water." Crowell's former boss, Emmylou Harris, joined him for "Ashes by Now," and Capitol Records executive Larry Willoughby joined the jam session for "Ain't Livin' Long Like This."

It was the first time that Scott—who wrote the Sara Evans hit "Born to Fly" (with Evans and Marcus Hummon) and the Travis Tritt hit "It's a Great Day to be Alive"—picked up the songwriter of the year title. "This is really wild," Scott told *Billboard* after accepting his accolade. "I feel really proud of the songs. They are songs I really like and songs I wrote because I had to. For them to get this kind of attention is unbelievable."

EMI Music Publishing was named ASCAP's publisher of the year. EMI writers were responsible for such songs as "Complicated," "Downtime," "Don't Happen Twice," "It's a Great Day to be Alive," "My Next Thirty Years," "One More Day," "Two People Fell in Love," "When I Think About Angels," "Where Were You (When the World Stopped Turning)," and "Wrapped Around."

There was a tie for song of the year, the accolade recognizing the most-performed ASCAP song during the year. Sharing the honor were the Brooks & Dunn hit "Ain't Nothing 'Bout You"—written by Rivers Rutherford, Tom Shapiro, Steve Diamond, and Keith Follesé and published by Memphisto Music and Universal Music Publishing Group—and Lonestar's chart-topping "I'm Already There," written by Gary Baker, Frank Myers, and Lonestar's Richie McDonald and published by Josh Nick Music, Swear by It Music, and Zomba Enterprises.

The ASCAP Partners in Music Award was presented to the Flora-Bama Lounge. The accolade is presented each year to "ASCAP licensees who are exceptional in promoting and expanding the reach of country music," according to ASCAP. Owned and operated by Joe Gilchrist, the Pensacola, Fla., lounge is the venue where the annual Frank Brown International Songwriter's Festival originated. The festival (Nov. 7-17) encompasses 16 venues, from clubs to churches, along the Florida/Alabama coast (*Billboard*, Nov. 9). It was named for the late Frank Brown, former night watchman at the Flora-Bama, who suggested a songwriter's festival to boost business during the off-season.

Hosted by LoFrumento and ASCAP senior VP Connie Bradley, this year's gala sported a jungle theme. ASCAP VP John Briggs assisted Bradley in presenting awards to the organization's top songwriters and publishers. Multiple songwriter recipients included Jackson, Rutherford, Scott, Kenny Beard, Roxie Dean, Carolyn Dawn Johnson, Kelley Lovelace, Brad Paisley, Annie Roboff, Don Schlitz, Anthony Smith, Neil Thrasher, Kim Tribble, Phil Vassar, and Diane Warren.

For a complete listing of ASCAP winners, log on to billboard.com/awards.



A Golden Moment. Alan Jackson was honored with ASCAP's prestigious Golden Note Award during the organization's 40th annual Country Awards gala. He was also named songwriter/artist of the year. Pictured, from left, are ASCAP CEO John LoFrumento, Jackson, ASCAP senior VP Connie Bradley, and Marty Gamblin, Jackson's first publisher.

'I'm Already There' Wins BMI Country Song Of The Year

BY PHYLLIS STARK

NASHVILLE—The Lonestar hit "I'm Already There" took top honors at the BMI Country Awards held Nov. 5 at BMI's Nashville offices, where it was named song of the year. "I'm Already There" was written by Lonestar's Richie McDonald along with Gary Baker and Frank Myers.

The song of the year award is given to the song tallying the most broadcast performances during the eligibility period of April 1, 2001, through March 31, 2002. A previous Lonestar hit, "Amazed," was BMI's country song of the year in 1999.

Sony/ATV Music Publishing was named publisher of the year, an award given to the company accumulating the highest percentage of copyright ownership among the awarded songs. The company placed 16 songs on the most-performed list through its companies Sony/ATV Tree and Sony/ATV Acuff Rose. President/CEO Donna Hilley accepted on behalf of the company.

Tom Shapiro and Troy Verges shared honors as BMI's top songwriter. Veteran writer Shapiro previously won that honor from BMI in 1993, 1996, and 1997 and has received numerous other BMI awards during his career. It was Verges' first win in the songwriter of the year category, as well as his first BMI Award.

Each wrote four of the 50 songs honored at the ceremony. Shapiro was honored for "Ain't Nothing 'Bout You," recorded by Brooks & Dunn; "In Another World," recorded by Joe Diffie; "Just Let Me Be in Love," recorded by Tracy Byrd; and "Loving Every Minute," recorded by Mark Wills.

Verges was awarded for "Blessed," recorded by Martina McBride; "I Would've Loved You Anyway," recorded by Trisha Yearwood; "Who I Am," recorded by Jessica Andrews; and "With Me," recorded by Lonestar.

Artist/songwriter Bill Anderson was the surprise recipient of BMI's Icon Award. Anderson, a member of the Country Music Hall of Fame, has charted 80 songs in his career as an artist, including seven No. 1 hits on the *Billboard* Hot Country Singles & Tracks chart. He has received more than 50 BMI country and pop awards throughout the course of his career. As a songwriter, Anderson has been enjoying a new surge of popularity in recent years.

Steve Wariner paid tribute to Anderson by performing a medley of the Icon winner's compositions, including "Still," "City Lights," and "Two Teardrops."

BMI president/CEO Frances Preston, who co-hosted the ceremony with BMI VP Paul Corbin, presented Anderson with the award, citing his "unique and indelible imprint on music makers." In a very short acceptance speech, Anderson thanked "the wonderful people in this room who have given me a second career as a songwriter."

It was also a big night for several publishers that collected three or more awards. They were Warner-Tamerlane Publishing; Universal Music Publishing; EMI-Blackwood Music; Shapiro's company, Wenonga Music; and Ensign Music.

Of the 54 songwriters honored at the ceremony, six received two awards apiece: Casey Beathard, Brett James, Wayne Kirkpatrick, Jeffrey Steele, Steve Wariner, and Phillip White.

Twenty of the 50 songs honored at the ceremony have reached the status of BMI Million-Air, which means they have accumulated at least 1 million broadcast performances. Two songs were cited in that category for the second consecutive year: multi-Million-Airs "I Hope You Dance" (BMI's 2001 country song of the year, written by Tia Sillers and Mark D. Sanders and recorded by Lee Ann Womack) and "One More Day" (written by Bobby Tomberlin and Steven Dale Jones and recorded by Lonestar).

For a complete list of winners, log on to billboard.com/awards.

TO OUR READERS

Nashville Scene will return next week.



'There' They Are. Tom Shapiro and Troy Verges shared the songwriter of the year title at BMI's annual Country Awards gala. Sony/ATV Music Publishing Nashville was named country publisher of the year. "I'm Already There," penned by BMI writer Richie McDonald (who is a member of Lonestar) with Gary Baker and Frank Myers, was named song of the year. Pictured, from left, are BMI senior VP Del Bryant, McDonald, Sony/ATV Music Publishing president/CEO Donna Hilley, BMI Icon Award honoree Bill Anderson, BMI president/CEO Frances Preston, BMI VP Paul Corbin, Shapiro, and Verges.

NOVEMBER 16 2002

Billboard TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1	1 Week At Number 1	
1			**RASCAL FLATTS** LYRIC STREET 165831/HOLLYWOOD (12.98/18.98)	Melt	1
2	1	1	**FAITH HILL** WARNER BROS. 48881/WRN (12.98/18.98)	Cry	1
3	8	3	**DIXIE CHICKS** ▲³ MONUMENT/COLUMBIA 86897/CRG (12.98 EQ/18.98)	Home	1
4	2	2	**ELVIS PRESLEY** ▲² RCA 68779 (12.98/19.98)	Elv1s: 30 #1 Hits	1
5			**VARIOUS ARTISTS** EPIC/LAFACE/ARISTA/RLG 86805/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5
6	4	4	**TOBY KEITH** ▲ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
7	5	8	**KENNY CHESNEY** ▲ BNA 67808/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	7
8	4	5	**KEITH URBAN** CAPITOL 32935 (10.98/18.98)	Golden Road	3
9	7	7	**LEANN RIMES** CURB 78747 (12.98/18.98)	Twisted Angel	3
10	9	9	**MARTINA MCBRIDE** ▲ RCA 67812/RLG (17.98/24.98)	Greatest Hits	1
11	8	8	**SOUNDTRACK** ▲² LOST HIGHWAY 170009/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1
12	10	10	**ALAN JACKSON** ▲¹ ARISTA NASHVILLE 67838/RLG (12.98/18.98)	Drive	1
			GREATEST GAINER		
13	19	—	**ANNE MURRAY** STRAIGHTWAY 30779 (15.98/19.98)	Country Croonin'	13
14	15	19	**GEORGE STRAIT** ● MCA NASHVILLE 170278 (11.98/18.98)	The Road Less Traveled	1
15	13	16	**TIM MCGRAW** ▲³ CURB 77760 (11.98/18.98)	Greatest Hits	1
16	11	12	**DIAMOND RIO** ARISTA NASHVILLE 67848/RLG (11.98/17.98)	Completely	3
17	12	15	**REBECCA LYNN HOWARD** MCA NASHVILLE 170288 (11.98/18.98)	Forgive	5
18	17	17	**MONTGOMERY GENTRY** COLUMBIA 86510/SONY (11.98 EQ/17.98)	My Town	3
19	16	13	**TRAVIS TRITT** COLUMBIA 86868/SONY (12.98 EQ/18.98)	Strong Enough	4
20	14	14	**NICKEL CREEK** SUGAR HILL 3961 (10.98 CD)	This Side	2
21	18	23	**THE NITTY GRITTY DIRT BAND** CAPITOL 40177 (15.98 CDS)	Will The Circle Be Unbroken, Volume III	18
22	20	20	**LEE ANN WOMACK** MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	2
23	26	29	**GARY ALLAN** ● MCA NASHVILLE 170291 (11.98/17.98)	Alright Guy	4
24	23	24	**TOBY KEITH** ▲² DREAMWORKS 450259/INTERSCOPE (12.98/18.98)	Pull My Chain	1
25	28	31	**BRAD PASLEY** ▲ ARISTA NASHVILLE 67808/RLG (11.98/17.98)	Part II	3
26	27	25	**TIM MCGRAW** ▲² CURB 78211 (12.98/18.98)	Set This Circus Down	1
27	22	11	**TAMMY COCHRAN** EPIC 86852/SONY (11.98 EQ/17.98)	Life Happened	11
28	21	21	**THE CHIEFTAINS** RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21
29	29	34	**ALISON KRAUSS + UNION STATION** ● ROUNDER 610405/UMR (11.98/17.98)	New Favorite	3
30	36	39	**VARIOUS ARTISTS** ● BNA 67043/RLG (12.98/17.98)	Totally Country	2
			PACESETTER		
31	39	45	**BROOKS & DUNN** ARISTA NASHVILLE 67853/RLG (11.98/17.98)	It Won't Be Christmas Without You	31
32	24	22	**DELBERT MCCLINTON** NEW WEST 6062 (17.98 CD)	Room To Breathe	12
33	31	32	**JOE NICHOLS** UNIVERSAL SOUTH 170295 (11.98/17.98) [M]	Man With A Memory	12
34	25	18	**RANDY TRAVIS** WORD/CURB 86238/WARNER BROS. (11.98/18.98)	Rise And Shine	18
35	33	33	**DARRYL WORLEY** DREAMWORKS 450261/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
36	34	36	**GEORGE STRAIT** MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
37	37	38	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 67083/RLG (12.98/18.98)	Steers & Stripes	1
38	30	27	**LINDA RONSTADT** ELEKTRA 79108/WMG (17.98 CD)	The Very Best Of Linda Ronstadt	19
39	35	35	**LONESTAR** ▲ BNA 67851/RLG (12.98/18.98)	I'm Already There	1
40	38	37	**BLAKE SHELTON** ● WARNER BROS. 24721/WRN (11.98/17.98)	Blake Shelton	3
41	43	44	**EMERSON DRIVE** DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
42	32	26	**STEVE EARLE** E-SQUARED 751142/ARTEMIS (17.98 CDS)	Jerusalem	7
43	44	53	**TRACE ADKINS** CAPITOL 38618 (10.98/17.98)	Chrome	4
44	40	30	**PINMONKEY** BNA 67969/RLG (10.98/16.98) [M]	Pinmonkey	17
45	45	40	**VARIOUS ARTISTS** COLUMBIA 86318/CRG (18.98 EQ CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17
46			**LEE ANN WOMACK** MCA NASHVILLE 170288 (11.98/18.98)	The Season For Romance	46
47	41	28	**JOHN MICHAEL MONTGOMERY** WARNER BROS. 48341/WRN (12.98/18.98)	Pictures	73
48	42	41	**BILL ENGVALL** WARNER BROS. 48340/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37
49	44	43	**TRACY BYRD** RCA 67008/RLG (12.98/17.98)	Ten Rounds	12
50	50	52	**TRICK PONY** ● WARNER BROS. 47827/WRN (11.98/17.98)	Trick Pony	12
51	48	46	**KELLIE COFFEY** BNA 67868/RLG (10.98/16.98)	When You Lie Next To Me	5
52	47	42	**DOLLY PARTON** BLUE EYE 3946/SUGAR HILL (10.98 CD)	Halos & Horns	4
53	53	47	**SHEDAISY** LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3
54	51	51	**WILLIE NELSON** LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5
55			**JO DEE MESSINA** CURB 78756 (10.98 CD)	A Joyful Noise	55
56	49	49	**PHIL VASSAR** ARISTA NASHVILLE 67945/RLG (11.98/17.98)	American Child	4
57	52	48	**AARON TIPPIN** LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10
58			**PATTY LOVELESS** EPIC 85967/SONY (17.98 EQ CD)	Bluegrass & White Snow: A Mountain Christmas	58
59	62	61	**WAYLON JENNINGS** BMG HERITAGE/RCA 66986/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
60	56	55	**TANYA TUCKER** TUCKERTIME 38827/CAPITOL (10.98/17.98)	Tanya	39
61	54	54	**KELLY WILLIS** RYKODISC 10622 (16.98 CD) [M]	Easy	29
62	57	56	**LEANN RIMES** ● CURB 78738 (11.98/17.98)	I Need You	1
63	60	59	**CLEDUS T. JUDD** MONUMENT 85861/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19
64	61	62	**REBA MCENTIRE** ● MCA NASHVILLE 170282 (11.98/18.98)	Greatest Hits Volume III – I'm A Survivor	1
65	64	—	**STEVE AZAR** MERCURY 170269 (11.98/17.98) [M]	Weltie' Oe Joe	29
66	58	58	**GARTH BROOKS** ▲³ CAPITOL 33000 (10.98)	Scarecrow	1
67	75	75	**KENNY ROGERS** UNIVERSAL/MADACY 8151 (8.98 CD)	Kenny Rogers Love Songs	63
68	70	63	**VARIOUS ARTISTS** RAZOR & TIE/MADACY 8364 (7.98 CD)	O Sister 2: A Womee's Bluegrass Collection	54
69	67	60	**CAROLYN DAWN JOHNSON** ARISTA NASHVILLE 81606/RLG (10.98/16.98)	Room With A View	8
70	63	65	**VARIOUS ARTISTS** TIME LIFE 10701 (10.98 CD)	Time-Life's Treasury Of Bluegrass	27
71	73	70	**DIAMOND RIO** ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
72			**VARIOUS ARTISTS** MADACY 3054 (10.98 CD)	Country Favorites	64
73			**JOHN ANDERSON** AUDIUM 8160/BUDDAH (9.98 CD)	Anthology	73
74	66	66	**HANK WILLIAMS** MERCURY/ATV 170268/UME (24.98 CDS)	The Ultimate Collection	32
75	68	69	**ROY D. MERCER** CAPITOL 95226 (11.98/16.98) [M]	The Family Album	35

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved

NOVEMBER 16 2002

Billboard TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NO. 1	11 Weeks At Number 1	
1	1	**RASCAL FLATTS** ▲ LYRIC STREET 165831/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	126
2	2	**DIXIE CHICKS** ◆ MONUMENT 85497/SONY (10.98 EQ/15.98) [M]	Wide Open Spaces	249
3	3	**DIXIE CHICKS** ◆ MONUMENT 86678/SONY (12.98 EQ/18.98)	Fly	166
4	4	**KENNY CHESNEY** ▲² BNA 67918/RLG (12.98/18.98)	Greatest Hits	110
5	5	**SHANIA TWAIN** ◆ MERCURY 530000 (12.98/18.98)	Come On Over	261
6	6	**SOUNDTRACK** ▲ CURB 78783 (11.98/17.98)	Coyote Ugly	118
7	7	**JOHNNY CASH** ▲ LEGACY/COLUMBIA 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	187
8	9	**TOBY KEITH** ▲ MERCURY 568962 (11.98/17.98)	Greatest Hits Volume One	205
9	8	**FAITH HILL** ▲ WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	156
10	10	**LEE ANN WOMACK** ▲ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	128
11	11	**WILLIE NELSON** ▲ LEGACY/COLUMBIA 69822/SONY (7.98 EQ/11.98)	16 Biggest Hits	217
12	13	**TRAVIS TRITT** ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	109
13	14	**BROOKS & DUNN** ▲³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	268
14	12	**NICKEL CREEK** ● SUGAR HILL 3989 (17.98 CD) [M]	Nickel Creek	100
15	16	**GEORGE STRAIT** ▲ MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Greatest Hits	121
16	18	**ALAN JACKSON** ▲³ ARISTA NASHVILLE 18851/RLG (12.98/18.98)	The Greatest Hits Collection	367
17	15	**THE JUDDS** CURB 77905 (7.98/11.98)	Number One Hits	121
18	20	**SARA EVANS** ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	108
19	17	**HANK WILLIAMS JR.** ▲⁴ CURB 77930 (5.98/9.98)	Greatest Hits, Vol. 1	438
20	22	**GARY ALLAN** ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	152
21	—	**BURL IVES** MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer	38
22	23	**GEORGE JONES** ● LEGACY/EPIC 86319/SONY (7.98 EQ/11.98)	16 Biggest Hits	106
23	21	**JOHN DENVER** MADACY 4758 (5.98/9.98)	The Best Of John Denver	227
24	19	**TIM MCGRAW** ▲⁴ CURB 77886 (7.98/11.98)	Everywhere	222
25	—	**ELVIS PRESLEY** RCA 73775/TIME LIFE (13.98/24.98)	The Elvis Presley Collection – Country	29

● Albums with the greatest sales gains this week. Catalog albums are 2 yrs old that have never been No. 1 on The Billboard 200 or reissues of older albums. Total Chart Weeks column includes weeks when title appeared on The Billboard 200. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved

Billboard HOT COUNTRY™ SINGLES & TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	2 Wks. Ago	Title / Producer (Songwriter)	Artist / Imprint & Number/Promotion Label	Peak Position
			NUMBER 1	5 Weeks At Number 1	
1	1	1	**SOMEBODY LIKE YOU** D.HUFF,K.URBAN (K.URBAN,J.SHANKS)	**Keith Urban** CAPITOL ALBUM CUT	1
2	4	7	**LANDSLIDE** DIXIE CHICKS,L.MAINES (S.NICKS)	**Dixie Chicks** MONUMENT 79791/EMN	2
3	6	8	**THESE DAYS** M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (J.STEELE,D.WELLS,S.ROBSON)	**Rascal Flatts** LYRIC STREET ALBUM CUT	3
4	3	3	**WORK IN PROGRESS** K.STEGALL (A.JACKSON)	**Alan Jackson** ARISTA NASHVILLE ALBUM CUT	3
5	5	5	**MY TOWN** B.CHANCEY (J.STEELE,R.NIELSEN)	**Montgomery Gentry** COLUMBIA 79705	5
6	4	3	**SHE'LL LEAVE YOU WITH A SMILE** T.BROWN,G.STRAIT (O.BLACKMAN,J.KNOWLES)	**George Strait** MCA NASHVILLE 172235	6
7	10	11	**WHO'S YOUR DADDY?** J.STROUD,T.KEITH (T.KEITH)	**Toby Keith** DREAMWORKS 450815	7
8	4	2	**BEAUTIFUL MESS** M.D.CLUTE,DIAMOND RIO (S.LEMAIRE,C.MILLS,S.MINOR)	**Diamond Rio** ARISTA NASHVILLE ALBUM CUT	1
9	7	6	**WHERE WOULD YOU BE** M.MCBRIDE,P.WORLEY (R.PROCTOR,R.PERRELL)	**Martina McBride** RCA 68173	3
10	11	12	**I'M GONNA GETCHA GOOD!** R.J.LANGE (S.TWAIN,R.J.LANGE)	**Shania Twain** MERCURY ALBUM CUT	10
11	12	13	**RED RAG TOP** B.GALLIMORE,T.MCGRAW,D.SMITH (J.WHITE)	**Tim McGraw** CURB ALBUM CUT	11
12	4	4	**AMERICAN CHILD** B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	**Phil Vassar** ARISTA NASHVILLE ALBUM CUT	5
13	13	14	**FORGIVE** M.WRIGHT,T.BRUCE (R.L.HOWARD,T.BRUCE)	**Rebecca Lynn Howard** MCA NASHVILLE 172342	13
14	14	20	**FALL INTO ME** R.MARX (D.ORTON,J.STOVER)	**Emerson Drive** DREAMWORKS ALBUM CUT	14
15	15	17	**STRONG ENOUGH TO BE YOUR MAN** B.J.WALKER,JR.,T.TRITT (T.TRITT)	**Travis Tritt** COLUMBIA 79707	15
16	20	22	**I JUST WANNA BE MAD** B.GALLIMORE (K.LOVELACE,L.T.MILLER)	**Terri Clark** MERCURY 172362	16
17	18	19	**EVERY RIVER** K.BROOKS,R.DUNN,M.WRIGHT (ANGELO,T.LITTLEFIELD,K.RICHEY)	**Brooks & Dunn** ARISTA NASHVILLE ALBUM CUT	17
18	14	10	**THE IMPOSSIBLE** B.ROWAN (K.LOVELACE,L.T.MILLER)	**Joe Nichols** UNIVERSAL SOUTH 172369	3
19	21	23	**A LOT OF THINGS DIFFERENT** N.WILSON,B.CANNON,K.CHESNEY (B.ANDERSON,D.DILLON)	**Kenny Chesney** BNA 68177	19
20	17	18	**THE GOOD STUFF** B.CANNON,N.WILSON,K.CHESNEY (J.COLLINS,C.WISEMAN)	**Kenny Chesney** BNA 68177	1
21	22	26	**19 SOMETHIN'** C.LINDSEY (C.DUBOIS,D.LEE)	**Mark Wills** MERCURY ALBUM CUT	21
22	23	24	**I WISH YOU'D STAY** F.ROGERS (C.DUBOIS,B.PAISLEY)	**Brad Paisley** ARISTA NASHVILLE ALBUM CUT	22
23	24	25	**'TIL NOTHING COMES BETWEEN US** S.HENDRICKS (T.MARTY,K.MARVICK,R.MARSHALL)	**John Michael Montgomery** WARNER BROS. ALBUM CUT/WRN	23
24	25	27	**UNUSUALLY UNUSUAL** D.HUFF (M.MCGUINN)	**Lonestar** BNA ALBUM CUT	24
25	26	29	**YOU CAN'T HIDE BEAUTIFUL** C.FARREN (M.DULANEY,J.SELLERS)	**Aaron Lines** RCA ALBUM CUT	25
26	29	32	**MAN TO MAN** T.BROWN,M.WRIGHT (J.O.HARA)	**Gary Allan** MCA NASHVILLE 172398	26
27	28	25	**ONE DAY CLOSER TO YOU** P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,M.DANNA)	**Carolyn Dawn Johnson** ARISTA NASHVILLE ALBUM CUT	27
28	30	30	**ON A MISSION** C.HOWARD (I.DEAN,K.TIBBLE,B.MURPHY)	**Trick Pony** WARNER BROS. ALBUM CUT/WRN	28
29	31	31	**AT THE END OF THE DAY** D.HUFF (K.COPPEY,B.JAMES)	**Kellie Coffey** BNA ALBUM CUT	29
30	33	35	**CHROME** D.HUFF (J.STEELE,A.SMITH)	**Trace Adkins** CAPITOL ALBUM CUT	30
31	32	33	**I'M NOT BREAKIN'** D.HUNT,S.LEACH,S.HOLY (J.FOSTER,M.CHRISTIAN)	**Steve Holy** CURB ALBUM CUT	31
32	35	34	**WAITIN' ON JOE** R.VAN HOY (S.AZAR)	**Steve Azar** MERCURY 172257	32
33	27	16	**CRY** M.FREDRICKSON,F.HILL (A.APAINO)	**Faith Hill** WARNER BROS. 16660/WRN	12
34	34	36	**BEAUTIFUL GOODBYE** J.HANSON,S.DORMAN (J.HANSON,R.PATTON-JOHNSTON)	**Jennifer Hanson** CAPITOL 77816	34
35	39	40	**THE BABY** B.BRADDOCK (H.ALLEN,M.WHITE)	**Blake Shelton** WARNER BROS. ALBUM CUT/WRN	35
36	36	39	**FAMILY TREE** F.ROGERS,J.STROUD (D.SCOTT)	**Darryl Worley** DREAMWORKS 450814	34
37	36	37	**PRACTICE LIFE** D.MALLOY (A.GRIGGS,B.JAMES)	**Andy Griggs With Martina McBride** RCA ALBUM CUT	36
38	43	44	**THERE'S NO LIMIT** D.HUFF,D.CARTER (D.CARTER,R.SCRUGGS)	**Deana Carter** ARISTA NASHVILLE ALBUM CUT	38
39	37	30	**A MEMORY LIKE I'M GONNA BE** B.BECKETT,J.LASETER (J.LASETER,R.MURRAH)	**Tanya Tucker** TUCKERTIME ALBUM CUT	37
40	42	42	**MY OLD MAN** T.HEWITT,J.NIEBANK (R.ATKINS,T.HEWITT)	**Rodney Atkins** CURB ALBUM CUT	40
41	41	41	**JOHN J. BLANCHARD** B.TERRY (A.SMITH,C.WALLIN)	**Anthony Smith** MERCURY ALBUM CUT	41
42	48	56	**BROKENHEARTSVILLE** B.ROWAN (R.BOUDREAUX,C.DANIELS,D.KEES,B.MEVIS)	**Joe Nichols** UNIVERSAL SOUTH ALBUM CUT	42
43	45	49	**FOREVER EVERYDAY** M.WRIGHT,L.A.WOMACK (K.PATTON-JOHNSTON,D.D.DAY)	**Lee Ann Womack** MCA NASHVILLE 172363	43
44	44	45	**WHAT WE'RE GONNA DO ABOUT IT** J.RITCHEY (L.T.MILLER,C.DUBOIS)	**Tommy Shane Steiner With Bridgette Wilson-Sampras** RCA ALBUM CUT	48
45	40	40	**IF HER LOVIN' DON'T KILL ME** A.TIPPIN,B.WATSON,M.BRADLEY,T.WOMACK,J.RICH,V.MCGEHEE	**Aaron Tippin** LYRIC STREET ALBUM CUT	40
46	46	51	**PICTURE** KID ROCK (R.J.RITCHIE)	**Kid Rock Featuring Sheryl Crow Or Allison Moorer** ATLANTIC/UNIVERSAL SOUTH ALBUM CUT OR PROMO SINGLE	46
47	49	43	**I'D LOVE TO LAY YOU DOWN** G.COLE (F.A.MACRAE)	**Daryle Singletary** ALBUM ALBUM CUT	43
48	51	50	**I WANT MY BABY BACK** B.J.WALKER,JR. (T.MARTIN,T.SHAPIRO,M.NESLER)	**Mark Chesnutt** COLUMBIA ALBUM CUT	48
49	53	48	**THE LUCKIEST MAN IN THE WORLD** E.SILVER (E.SILVER,M.POWELL)	**Neal McCoy** WARNER BROS. 16660/WRN	46
50	59	—	**NEXT BIG THING** [illegible]	**Vince Gill** MCA NASHVILLE ALBUM CUT	50
51	52	54	**RUB ME THE RIGHT WAY** B.J.WALKER,JR. (B.MARTIN,M.GEIGER,J.RAMEY)	**Brad Martin** EPIC ALBUM CUT/SMN	55
52	53	—	**IT'LL GO AWAY** L.REYNOLDS (K.DENNEY,D.SAMPSON)	**Kevin Denney** LYRIC STREET ALBUM CUT	52
53	54	55	**ALMOST HOME** C.MORGAN,P.O'DONNELL (C.MORGAN,K.K.PHILLIPS)	**Craig Morgan** BROKEN BOW ALBUM CUT	53
54	47	47	**EVERYDAY ANGEL** R.FOSTER (R.FOSTER)	**Radney Foster** DUALTONE ALBUM CUT	43
55	54	—	**LATELY (BEEN DREAMIN' 'BOUT BABIES)** B.J.WALKER,JR. (R.HAMM)	**Tracy Byrd** RCA ALBUM CUT	55
56	57	—	**LONESOME ROAD** J.STROUD (B.SIMPSON,A.GORLEY,M.PIERCE)	**Chalee Tennison** DREAMWORKS 450813	50
			HOT SHOT DEBUT		
57			**UP!** R.J.LANGE (S.TWAIN,R.J.LANGE)	**Shania Twain** MERCURY ALBUM CUT	57
58	55	—	**WAY TOO DEEP** S.MANDILE (A.CHILDS,S.MANDILE)	**Sixwire** WARNER BROS. ALBUM CUT/WRN	58
59			**I DROVE ALL NIGHT** P.WORLEY (B.STEINBERG,T.KELLY)	**Pinmonkey** BNA ALBUM CUT	59
60			**LIFE GOES ON** D.CHILD,P.AMATO,B.PAGANI (L.RIMES,D.CHILD,A.CARLSSON)	**LeAnn Rimes** CURB ALBUM CUT	50

● Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. (C) CD Single available. (D) DVD Single available. (M) CD Maxi-Single available. (S) Cassette Single available. (T) Vinyl Maxi-Single available. (V) Vinyl Single available. (X) Cassette Maxi-Single available. © 2002, VNU Business Media, Inc. All rights reserved.

Billboard TOP BLUEGRASS ALBUMS™

Sales data compiled by Nielsen SoundScan

This Week	Last Week	Artist / Imprint & Number/Distributing Label	Title
		NUMBER 1	15 Weeks At Number 1
1	1	**SOUNDTRACK** ▲ LOST HIGHWAY/MERCURY 170868/HOJMG	**O Brother, Where Art Thou?**
2	2	**NICKEL CREEK** SUGAR HILL 3841	**This Side**
3	3	**THE NITTY GRITTY DIRT BAND** CAPITOL 48172	**Will The Circle Be Unbroken, Volume III**
4	4	**ALISON KRAUSS + UNION STATION** ● ROUNDER 610465/UME	**New Favorite**
5	5	**DOLLY PARTON** BLUE EYE 3040/SUGAR HILL	**Halos & Horns**
6		**PATTY LOVELESS** EPIC 85063/SONY	**Bluegrass & White Snow: A Mountain Christmas**
7	7	**VARIOUS ARTISTS** ROUNDER 610468/UME	**O Sister 2: A Women's Bluegrass Collection**
8	6	**VARIOUS ARTISTS** TIME LIFE 18701	**Time-Life's Treasury Of Bluegrass**
9	9	**SOUNDTRACK** LOST HIGHWAY 170221/MERCURY	**Down From The Mountain**
10	8	**PATTY LOVELESS** EPIC 85051/SONY	**Mountain Soul**
11	10	**OLD & IN THE GRAY** ACOUSTIC DISC 51	**Old & In The Gray**
12	11	**VARIOUS ARTISTS** ROUNDER 610498/UME	**O Sister! The Women's Bluegrass Collection**
13	12	**RHONDA VINCENT** ROUNDER 610474/UME	**The Storm Still Rages**
14	14	**SOUNDTRACK** VANGUARD 79668	**Songcatcher**
15		**RALPH STANLEY** OMEGA/COLUMBIA 86625/CRG [B]	**Ralph Stanley**

Billboard TOP COUNTRY SINGLES SALES™

Sales data compiled by Nielsen SoundScan

This Week	Last Week	Title / Imprint & Number/Distributing Label	Artist
		NUMBER 1	1 Week At Number 1
1	10	**ALMOST THERE** REPUBLIC/UNIVERSAL 015736/UMRG	**Gabbie Nolen**
2	1	**LONG TIME GONE** MONUMENT 79798/CRG	**Dixie Chicks**
3	2	**BEAUTIFUL GOODBYE** CAPITOL 77816	**Jennifer Hanson**
4	3	**CAN'T FIGHT THE MOONLIGHT** ● CURB 73116	**LeAnn Rimes**
5	4	**GOD BLESS THE USA** CURB 73128	**Lee Greenwood**
6	6	**I SHOULD BE SLEEPING** DREAMWORKS 450832/INTERSCOPE	**Emerson Drive**
7	5	**THE IMPOSSIBLE** UNIVERSAL SOUTH 172369/UMRG	**Joe Nichols**
8	8	**HOW DO I LIVE** ▲ CURB 73022	**LeAnn Rimes**
9	7	**ROCKY TOP '96** DECCA 155734/MCA NASHVILLE	**The Osborne Brothers**
10	9	**WHERE THE STARS AND STRIPES AND THE EAGLE FLY** LYRIC STREET 164959/HOLLYWOOD	**Aaron Tippin**

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [B] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Latin Notas



by Leila Cobo

UMVD PACTS WITH VI: In a move that recognizes the possibilities of the burgeoning *reggaetón* market, Universal Music & Video Distribution (UMVD) has signed a distribution deal with Puerto Rican indie label VI Music to carry its product—most of it reggaetón and rap—within the U.S. and Puerto Rico.

The deal, the first in the genre for UMVD, takes effect immediately and covers *A la Reconquista* (To the Reconquest), the Nov. 5 release from **Héctor & Tito**, the rap/reggaetón duo that sold out Puerto Rico's Roberto Clemente coliseum during a show in October.

"This is a label and a genre that we feel has a lot of potential," UMVD VP of Latin sales and marketing **Gustavo López** says. "We don't have any other reggaetón labels."

VI Music is owned by Vidal Investments, which also owns distributorship Distribuidora Aponte.

Reggaetón, a hybrid of rap, hip-hop, and reggae, has been gaining momentum in Puerto Rico during the past few years. Though much of the music is released and distributed by independents and often goes unscanned, retailers have nevertheless seen a surge in numbers, and an increasing number of titles have appeared on the *Billboard* Top Latin Albums chart. Accordingly, this year's Billboard Latin Music Awards included a rap category for the first time since 1999.

UMVD's distribution deal with VI will probably lead to increased chart activity, as more titles move into major Nielsen SoundScan accounts.

"Our distribution will help them get into domestic accounts in Puerto Rico, like Specs and Sam Goodys," López says. "Also, we have strong support from Trans World. [In] markets where there is a Puerto Rican population, you'll see the results."

VI's acts include **Magnate y Valentino**, **Nueve Plagas**, **Fatal Fantasy**, and **Las Gárgolas**. Aside from its reggaetón repertoire, the label will also release a number of concept albums, including *salsero* **Raphy Leavitt's** 30th-anniversary album.

SUPER-STORE: Following the opening of its first Miami store Oct. 31, Ritmo Latino is preparing a different kind of expansion with the opening of its first store within a supermarket. Ritmo will lease a 900-square-foot space inside Gigante, a supermarket located in the predominantly Latin area of Pico Rivera in Los Angeles, and install a couple of listening stations outside the supermarket. "It's a different concept," Ritmo Latino president **David Massry** says. "It's a test, and if it works, we'll expand [to other stores]." This will be Ritmo Latino's smallest store.

SWITCHING OVER: The Hispanic Broadcasting Corp. (HBC) has switched two of five newly acquired FM radio stations in New Mexico to Spanish-language formats. KOSZ FM is now programmed in a Spanish adult contemporary format, and KKRG FM is now programmed in a regional Mexican format.

HBC finalized the acquisition of five stations serving Albuquerque and Santa Fe from Simmons Media Group for approximately $22.5 million at the beginning of the month.

Of the remaining three stations, KIOT FM, a classic rock/classic hits format formerly known as "Arrow," has been renamed "Coyote"; smooth jazz KRQS FM will still be known as "the Horizon"; and top 40 KKSS FM continues as "Kiss."

CHART NEWS: In what promises to be a see-saw of activity as year-end approaches, this week's *Billboard* Top Latin Albums chart features **Los Tigres del Norte** (Fonovisa) on top with *La Reina del Sur* (The Queen of the South).

Los Tigres' album, whose title track is based on the best-selling Spanish novel of the same name—which in turn is based on one of their older corridos (yes, it is complicated)—jumped from No. 28 to No. 1, making it the greatest gainer in the chart. At the same time, the Hot Shot debut belongs to **Kumbia Kings**, with their remix album, *All Mixed-Up—Los Remixes* (EMI Latin), coming in at No. 3. **Jaguares**, whose acoustic album *El Primer Instinto* (The First Instinct) on BMG U.S. Latin debuted at a strong No. 2 last week despite very limited airplay, dropped to No. 7. Sony salsa singer **Victor Manuelle's** *Le Preguntaba a la Luna* (I Asked the Moon) narrowly missed the top 10, debuting at No. 12—a strong showing for a tropical album. The coming weeks may see shifts, with new releases from **Alejandro & Vicente Fernández**, **Joan Sebastian**, **Olga Tañón**, and a **Shakira** greatest-hits set on the way.

Sony's Arjona Delivers 'Saintly Sin'

BY LEILA COBO

MIAMI—A look at the *Billboard* Top Latin Albums chart in recent months reveals that depth—in the form of more contemplative, personal albums that seem more driven by personal conviction than commercial concern—has had a particularly good showing in 2002. You could call it a coincidence or, perhaps, a sign of the times.

Either way, recent releases by Maná, Juanes, and most recently Jaguares have all debuted at or near the top of the charts. This month, Ricardo Arjona's *Santo Pecado* (Saintly Sin), due out Nov. 26 on Sony, seems set to follow suit. Its first single, "El Problema" (The Problem), is currently at No. 9 on the *Billboard* Hot Latin Tracks list after only three weeks.

DEPTH VS. COMPLEXITY

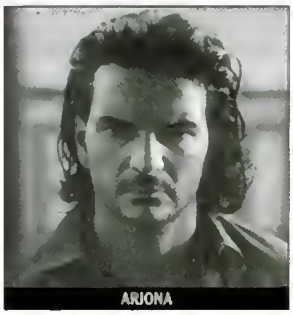
Arjona is no stranger to the charts. His previous disc, *Galería Caribe* (Caribbean Gallery), debuted at No. 1 on the *Billboard* Latin Albums chart in September 2000, and his music—a contemporary, more pop-oriented reading of the often politically motivated songwriting tradition of the '60s and '70s—is not as "alternative" as the aforementioned acts. Still, Arjona has pushed musical and—even more so—lyrical boundaries, and his consistent success points toward an audience interested in more intelligent, well-written pop.

"People confuse depth with complexity," Arjona says over dinner in Miami. "Things that are well-expressed are not necessarily complicated."

This is certainly true of *Santo Pecado*, which dwells on reality—from unrequited love to a chilling kidnapping. Take "El Problema," a track Arjona says is emotional and analytical.

"It's a song where a mental exercise takes place," Arjona says. "It has to do with advertising copy. It's a disaster what I'm saying, and it will probably kill people [to hear it]. You see, ad writers are always looking for the right phrase for a campaign, and in this song, almost all the catch phrases are at the end: 'The problem isn't that it hurts, the problem is I like it; the problem isn't your absence, the problem is I wait for you.' These are phrases that take me somewhere else and excite me. And to excite [your record buyers], you yourself have to be excited."

A former elementary-school teacher, Arjona has excited audiences across Latin America for the past 15 years, thanks to a host of provocative lyrics that rile and incite audiences on such topics as abortion, God, and the sex appeal of 40-year-old women. After his foray into Caribbean rhythms on *Galeria Caribe*, *Santo Pecado* is a return to his pop troubadour ways. Signed to Sony since 1991, Arjona has recently renewed his contract with the label, which—despite the economic downturn in Latin America—will continue to exploit his popularity in the region with a simultaneous release of *Santo Pecado* and aggressive marketing campaigns, including TV, in the U.S. and Puerto Rico.



ARJONA

There are also plans for a heavy push in Spain, where Arjona has not previously been heavily marketed. There, the disc will be issued in first-quarter 2003. In Mexico, Arjona's home base, Sony plans to take a more "spontaneous" approach to the marketing, according to Sony Mexico president Kevin Lawrie.

"Apart from some standard things, we want to do some dates—small showcases and special gigs and some things that will bring people closer to Ricardo," Lawrie says. "It's a very deep album, and of course the idea is to work the single but also to get the album opened up very early and get people listening to it as a whole album."

In fact, *Santo Pecado* will include a video-CD featuring a mini-concert, on which Arjona performs eight tracks with his band. Arjona is one of the highest-grossing touring artists in the region and typically plays 100-plus dates every two years.

FOLLOWING A TRADITION

Arjona, who was raised in Guatemala and attended public university when the repressive government in his country was at its height, is one of a tradition of politicized songwriters—including Silvio Rodriguez and Pablo Milanés—who have used their music to comment on the chaos around them.

But from the onset, Arjona also explored a more mundane, romantic side of music and readily admits that his first motivation to write songs was to overcome his timidness and pick up chicks. "On the one hand, you wanted to protest, and on the other, you wanted to romance," he says. "I'm still divided. And many people accuse me of it: [They say,] 'Hey, how can you do 'Jesús Verbo No Sustantivo' [Jesus, Verb Not Noun] and then 'Senora de las Cuatro Decadas' [Woman of the Four Decades]? Well, because I want to. Because life *is* like that. I'm a victim of my surroundings, and I like that. I believe in frivolity. I think it's fantastic to talk about frivolities, as it is to talk about profound matters."

That duality is evident in *Santo Pecado*, where Arjona swings from lambasting the woman who takes off, leaving behind the underwear he gave her, to in the next breath singing "La Nena" (The Baby), a harrowing chronicle of the kidnapping of a 9-year-old girl. Long and emotionally draining, it is the track Arjona chose to play for Lawrie on his guitar as a preview of the new album. And while "La Nena" hardly represents the album as a whole, in a way, it does represent Arjona.

"I've played it for colleagues who've told me up-front that there was no need to include such a depressing track," Arjona says. "But the need was with myself. I felt I had to include it. I never know where my songs will end up."



Latin Liaison. BMG hosted a party after the first MTV Video Awards Latinoamerica, which took place last month in Miami Beach. Pictured, from left, are BMG COO Michael Smellie; recording artist Avril Lavigne, who performed during the show and won an award for best international new artist; and BMG Latin region VP Rodolfo Lopez Negrete.

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1/GREATEST GAINER 1 Week At Number 1		
1	28	—	**LOS TIGRES DEL NORTE** FONOVISA 50666 (14.98 CD)	La Reina Del Sur	1
2	1	1	**LAS KETCHUP** SHAKETOWN/COLUMBIA 86980/SONY DISCOS (15.98 EQ CD) [H]	Las Ketchup	1
			HOT SHOT DEBUT		
3	NEW		**KUMBIA KINGS** EMI LATIN 42529 (7.98/11.98)	All Mixed Up: Los Remixes	3
4	3	3	**LUIS MIGUEL** WARNER LATINA 49277 (15.98 CD)	Mis Boleros Favoritos	3
5	4	2	**ENRIQUE IGLESIAS** ● UNIVERSAL LATINO 064385 (11.98/16.98)	Quizas	1
6	5	4	**MANA** WARNER LATINA 48566 (10.98/16.98)	Revolucion De Amor	1
7	2	—	**JAGUARES** RCA 99656/BMG LATIN (16.98 CD)	El Primer Instinto	2
8	7	5	**JUANES** △ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [H]	Un Dia Normal	2
9	6	6	**SELENA** EMI LATIN 42006 (16.98 CD)	Ones	4
10	9	7	**CONJUNTO PRIMAVERA** FONOVISA 80237 (15.98 13.98) [H]	Perdoname Mi Amor	2
11	8	8	**LIBERACION** DISA 72.1029/UG (8.98/13.98) [H]	Historia Musical	7
12	NEW		**VICTOR MANUELLE** SONY DISCOS 84662 (14.98 EQ CD)	Le Preguntaba A La Luna	12
13	11	9	**LUPILLO RIVERA** SONY DISCOS 87537 (8.98 EQ/13.98) [H]	Amorcito Corazon	4
14	13	—	**CHUY VEGA** UNIVISION 310078/UG (8.98/13.98) [H]	Mas De Lo Que Merecias	13
15	10	10	**VARIOUS ARTISTS** UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
16	18	18	**CHAYANNE** △ SONY DISCOS 84667 (16.98 EQ/16.98) [H]	Grandes Exitos	1
17	12	—	**LOS RAZOS** RCA 95708/BMG LATIN (13.98 CD) [H]	Dandole Vuelo A La Hilacha	12
18	15	12	**JENNIFER PENA** △ UNIVISION 310055/UG (8.98/13.98) [H]	Libre	2
19	16	14	**THALIA** △ EMI LATIN 99753 (10.98/17.98) [H]	Thalia	1
20	22	15	**CRISTIAN** ARIOLA 95787/BMG LATIN (14.98 CD) [H]	Grandes Exitos	13
21	14	11	**LOS ANGELES DE CHARLY** FONOVISA 50865 (8.98/13.98) [H]	Bonita Mujer	10
22	24	20	**SIN BANDERA** ○ SONY DISCOS 84801/15.98 EQ CD) [H]	Sin Bandera	12
23	17	16	**VARIOUS ARTISTS** LIDERES 950415 (7.98/13.98)	15 Postales De Amor	11
24	21	19	**LOS TEMERARIOS** AFG SIGMA 0629/FONOVISA (10.98/16.98)	Una Lagrima No Basta	1
25	20	17	**VARIOUS ARTISTS** DISA 72408/UG (7.98/13.98)	La Hora Sonidera	8
26	27	23	**VICENTE FERNANDEZ** △² SONY DISCOS 84481 (10.98 EQ/16.98) [H]	Historia De Un Idolo Vol. 1	1
27	19	13	**VARIOUS ARTISTS** GRAMMY 48153/WARNER LATINA (10.98/16.98)	2002 Latin Grammy Nominees	1
28	23	21	**LOS ACOSTA** DISA 72.1016/UG (8.98/13.98) [H]	Historia Musical: 30 Pegaditas	1
29	NEW		**BELINDA** ARIOLA 92529/BMG LATIN (9.98 CD)	Silvana: Complices Al Rescate	29
30	29	22	**GILBERTO SANTA ROSA** ○ SONY DISCOS 84751 (8.98 EQ/16.98) [H]	Viceversa	1
31	RE-ENTRY		**SPANISH HARLEM ORCHESTRA** ROPEADOPE 82125/AG (17.98 CD)	Un Gran Dia En El Barrio	31
			PACESETTER		
32	48	—	**GISSELLE** ARIOLA 98164/BMG LATIN (14.98 CD)	En Alma, Cuerpo Y Corazon	32
33	31	27	**SOUNDTRACK** SONY DISCOS 84961 (15.98 EQ CD)	El Clon	19
34	26	25	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** ● EMI LATIN 28240 (8.98/14.98)	Shhh!	1
35	30	26	**LOS TEMERARIOS** DISA 72.1024/UG (8.98/13.98)	Historia Musical	1
36	25	26	**VARIOUS ARTISTS** DISA 72.1015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1
37	32	42	**LOS RAZOS** RCA 99659/BMG LATIN (11.98 CD)	Puros Madrazos	32
38	50	48	**MARCO ANTONIO SOLIS** ● FONOVISA 6127 (10.98/16.98) [H]	Mas De Mi Alma	1
39	35	28	**BANDA EL RECODO** FONOVISA 80228 (8.98/13.98) [H]	No Me Se Rajar	1
40	33	36	**VICENTE FERNANDEZ** SONY DISCOS 84282 (10.98 EQ/15.98) [H]	Historia De Un Idolo Vol. 2	1
41	37	37	**VARIOUS ARTISTS** DISA 72.1027/UG (8.98/13.98)	Pegaditas De...Ayer Y Hoy	18
42	42	31	**MONCHY & ALEXANDRA** J&N 84639/SONY DISCOS (8.98 EQ/13.98) [H]	Confesiones...	1
43	57	41	**EDNITA NAZARIO** ○ SONY DISCOS 84856 (14.98 EQ CD) [H]	Acustico	1
44	53	38	**JERRY RIVERA** ARIOLA 94877/BMG LATIN (10.98/15.98) [H]	Vuela Muy Alto	1
45	34	30	**LOS ORIGINALES DE SAN JUAN** UNIVISION 310063/UG (8.98/13.98)	20 Grandes Exitos	18
46	36	29	**LOS TUCANES DE TIJUANA** ○ UNIVERSAL LATINO 018815 (8.98/13.98) [H]	Jugo A La Vida	10
47	30	32	**ALEJANDRO SANZ** △ WARNER LATINA 41541 (10.98/17.98) [H]	MTV Unplugged	1
48	40	35	**LOS INVASORES DE NUEVO LEON** EMI LATIN 34432 (12.98 CD)	20 Exitos	31
49	RE-ENTRY		**BELINDA** ARIOLA 92568/BMG LATIN (9.98 CD)	Mariana: Complices Al Rescate	49
50	67	50	**GRUPO MANIA** UNIVERSAL LATINO 018980 (9.98/14.98)	Latino	21
51	RE-ENTRY		**LOS TIGRILLOS** WEAMEX 49161/WARNER LATINA (12.98 CD)	Cumbias Con Garra Vol. 4	51
52	39	34	**INTOCABLE** EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
53	54	51	**INTOCABLE** △ EMI LATIN 77745 (5.98/15.98) [H]	Suenos	1
54	45	—	**LA ONDA** EMI LATIN 39000 (8.98/12.98)	A Todo Onda	45
55	44	44	**VARIOUS ARTISTS** MOCK & ROLL 990410/LIDERES (6.98/11.98)	Puras Cumbias Sonideras	21
56	41	33	**PILAR MONTENEGRO** △ UNIVISION 310026/UG (9.98/13.98) [H]	Desahogo	2
57	49	40	**LOS CAMINANTES** SONY DISCOS 84224 (15.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	40
58	RE-ENTRY		**VARIOUS ARTISTS** ARIOLA 95037/BMG LATIN (9.98 CD)	Complices Al Rescate: El Gran Final	58
59	47	43	**MARC ANTHONY** ● COLUMBIA 84611/SONY DISCOS (11.98 EQ/17.98)	Libre	1
60	56	63	**LOS BUKIS** FONOVISA 6156 (8.98/12.98)	Greatest Hits	39
61	43	—	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 71051 (7.98/13.98)	20 Exitos Gigantes Vol. 2	43
62	55	49	**LOS TERRIBLES DEL NORTE** FREDDIE 71051 (7.98/13.98)	20 Corridazos	39
63	52	47	**CARLOS VIVES** EMI LATIN 35050 (5.98/15.98) [H]	Dejame Entrar	1
64	60	62	**ENEMIGO** INTELLIGENT 70044 (13.98 CD)	Quien Es Enemigo?	44
65	58	46	**GUARDIANES DEL AMOR** ARIOLA 83144/BMG LATIN (7.98/11.98)	Lo Mejor De Guardianes Del Amor	30
66	46	39	**MANU CHAO** VIRGIN 13242 (16.98 CD)	The Live Album	22
67	NEW		**AVENTURA** PREMIUM LATIN 12000/JIAN (13.98 CD)	We Broke The Rules	67
68	65	66	**JOSE ALFREDO JIMENEZ** ARIOLA 79005/BMG LATIN (10.98 CD)	Los 100 Clasicas Vol. 1	27
69	51	45	**RUBEN BLADES** SONY DISCOS 84825 (8.98 EQ/16.98)	Mundo	37
70	NEW		**ANTONIO AGUILAR** MUSART 12706/BALBOA (5.98/12.98)	Con Tambora	70
71	RE-ENTRY		**TITO NIEVES** WEACARIBE 48228/WARNER LATINA (14.98 CD)	Muy Agradecido	71
72	61	61	**GRUPO BRYNDIS** DISA 72.1013/UG (8.98/13.98) [H]	Historia Musical Romantica	1
73	59	64	**LA LEY** ○ WEA ROCK 48948/WARNER LATINA (10.98/16.98) [H]	MTV Unplugged	13
74	63	59	**LOS ANGELES AZULES** DISA 72.1014/UG (8.98/13.98) [H]	Historia Musical	2
75	64	54	**LOS ORIGINALES DE SAN JUAN** ○ EMI LATIN 48884 (5.98/15.98) [H]	Perro Malagradecido	9

LATIN POP ALBUMS

1	LAS KETCHUP — LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)
2	KUMBIA KINGS — ALL MIXED UP: LOS REMIXES (EMI LATIN)
3	LUIS MIGUEL — MIS BOLEROS FAVORITOS (WARNER LATINA)
4	ENRIQUE IGLESIAS — QUIZAS (UNIVERSAL LATINO)
5	MANA — REVOLUCION DE AMOR (WARNER LATINA)
6	JAGUARES — EL PRIMER INSTINTO (RCA/BMG LATIN)
7	JUANES — UN DIA NORMAL (SURCO/UNIVERSAL LATINO)
8	SELENA — ONES (EMI LATIN)
9	CHAYANNE — GRANDES EXITOS (SONY DISCOS)
10	THALIA — THALIA (EMI LATIN)
11	CRISTIAN — GRANDES EXITOS (ARIOLA/BMG LATIN)
12	SIN BANDERA — SIN BANDERA (SONY DISCOS)
13	VARIOUS ARTISTS — 2002 LATIN GRAMMY NOMINEES (GRAMMY/WARNER LATINA)
14	BELINDA — SILVANA: COMPLICES AL RESCATE (ARIOLA/BMG LATIN)
15	GISSELLE — EN ALMA, CUERPO Y CORAZON (ARIOLA/BMG LATIN)
16	SOUNDTRACK — EL CLON (SONY DISCOS)
17	A.B. QUINTANILLA Y LOS KUMBIA KINGS — SHHH! (EMI LATIN)
18	MARCO ANTONIO SOLIS — MAS DE MI ALMA (FONOVISA)
19	EDNITA NAZARIO — ACUSTICO (SONY DISCOS)
20	ALEJANDRO SANZ — MTV UNPLUGGED (WARNER LATINA)

TROPICAL/SALSA ALBUMS

1	VICTOR MANUELLE — LE PREGUNTABA A LA LUNA (SONY DISCOS)
2	GILBERTO SANTA ROSA — VICEVERSA (SONY DISCOS)
3	SPANISH HARLEM ORCHESTRA — UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG)
4	MONCHY & ALEXANDRA — CONFESIONES... (J&N/SONY DISCOS)
5	JERRY RIVERA — VUELA MUY ALTO (ARIOLA/BMG LATIN)
6	GRUPO MANIA — LATINO (UNIVERSAL LATINO)
7	MARC ANTHONY — LIBRE (COLUMBIA/SONY DISCOS)
8	CARLOS VIVES — DEJAME ENTRAR (EMI LATIN)
9	AVENTURA — WE BROKE THE RULES (PREMIUM LATIN/JIAN)
10	RUBEN BLADES — MUNDO (SONY DISCOS)
11	TITO NIEVES — MUY AGRADECIDO (WEACARIBE/WARNER LATINA)
12	CELIA CRUZ — LA NEGRA TIENE TUMBAO (SONY DISCOS)
13	TONO ROSARIO — TONO EN AMERICA (WEACARIBE/WARNER LATINA)
14	VARIOUS ARTISTS — SUPER BACHATAZOS 2002 (J&N/SONY DISCOS)
15	ELVIS CRESPO — URBANO (SONY DISCOS)
16	VARIOUS ARTISTS — RUMBA FLAMENCO (FUTUMAYO)
17	ANDY MONTANEZ — LOS 100 DE ANDY (AJ)
18	LUIS VARGAS/ANTONY SANTOS — MANO A MANO (UNIVISION/UG)
19	MILLY QUEZADA — PA'LIGO ASI (SONY DISCOS)
20	SOUNDTRACK — [illegible] (SONY DISCOS)

REGIONAL MEXICAN ALBUMS

1	LOS TIGRES DEL NORTE — LA REINA DEL SUR (FONOVISA)
2	CONJUNTO PRIMAVERA — PERDONAME MI AMOR (FONOVISA)
3	LIBERACION — HISTORIA MUSICAL (DISA/AG)
4	LUPILLO RIVERA — AMORCITO CORAZON (SONY DISCOS)
5	CHUY VEGA — MAS DE LO QUE MERECIAS (UNIVISION/AG)
6	VARIOUS ARTISTS — ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
7	LOS RAZOS — DANDOLE VUELO A LA HILACHA (RCA/BMG LATIN)
8	JENNIFER PENA — LIBRE (UNIVISION/UG)
9	LOS ANGELES DE CHARLY — BONITA MUJER (FONOVISA)
10	VARIOUS ARTISTS — 15 POSTALES DE AMOR (LIDERES)
11	LOS TEMERARIOS — UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)
12	VARIOUS ARTISTS — LA HORA SONIDERA (DISA/AG)
13	VICENTE FERNANDEZ — HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
14	LOS ACOSTA — HISTORIA MUSICAL: 15 PEGADITAS (DISA/AG)
15	LOS TEMERARIOS — HISTORIA MUSICAL (DISA/AG)
16	VARIOUS ARTISTS — LAS 15 CUMBIAS MAS PEGADAS (DISA/AG)
17	LOS RAZOS — PUROS MADRAZOS (RCA/BMG LATIN)
18	BANDA EL RECODO — NO ME SE RAJAR (FONOVISA)
19	VICENTE FERNANDEZ — HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
20	VARIOUS ARTISTS — PEGADITAS DE...AYER Y HOY (DISA/AG)

●Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for 1st shipment of 500,000 album units (Gold) ▲ RIAA certification for 1st shipment of 1 million units (Platinum). ◆ RIAA certification for 1st shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for 1st shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Hostseeker Impact shows albums removed from Hostseekers this week. [H] indicates past or present Hostseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 2 Weeks At Number 1		
1	1	2	11	**ASEREJE** M.RUIZ (M.RUIZ M.BENITO)	**Las Ketchup** SONY DISCOS	1
2	6	8	6	**CUANDO ME MIRAS ASI** R.ROMAN (A.POSSE R.ROMAN)	**Cristian** AROLA/BMG LATIN	2
3	4	6	15	**PERDONAME MI AMOR** J.GUILLEN (R.GONZALEZ MORA)	**Conjunto Primavera** FONOVISA	3
4	9	10	34	**Y TU TE VAS** R.L.TOLEDO (E.DE VITA)	**Chayanne** SONY DISCOS	1
5	5	5	11	**TODO MI AMOR** SHEPPARD (E.OSSA (T.VERDES) B.JAMES)	**Paulina Rubio** UNIVERSAL LATINO	5
6	9	9	33	**ENTRA EN MI VIDA** A.BADUERO (L.GARCIA,N.SCHAJRIS)	**Sin Bandera** SONY DISCOS	4
7	3	3	19	**EL DOLOR DE TU PRESENCIA** R.PEREZ (R.PEREZ)	**Jennifer Pena** UNIVISION	1
8	2	1	14	**NO ME ENSENASTE** ESTEFANO (R.ESTEFANO J.REYES)	**Thalia** EMI LATIN	1
9	11	27	4	**EL PROBLEMA** R.ARJONA (R.ARJONA)	**Ricardo Arjona** SONY DISCOS	9
10	10	18	8	**LA REINA DEL SUR** LOS TIGRES DEL NORTE (T.BELLO)	**Los Tigres Del Norte** FONOVISA	10
11	7	4	17	**VUELA MUY ALTO** J.REYES (ESTEFANO)	**Jerry Rivera** ARIOLA/BMG LATIN	3
12	16	14	6	**LA CHICA SEXY** M.QUINTERO LARA (M.QUINTERO LARA)	**Los Tucanes De Tijuana** UNIVERSAL LATINO	12
13	17	13	7	**SI TUVIERA QUE ELEGIR** R.SILVETTI (R.MONTANER,Y.MARRUFO)	**Ricardo Montaner** WARNER LATINA	13
14	20	20	5	**SUENA** R.MUNOZ,R.MARTINEZ (L.PADILLA)	**Intocable** EMI LATIN	14
15	12	16	13	**TE SOLTE LA RIENDA** PRIVERA (J.A.JIMENEZ)	**Lupillo Rivera** SONY DISCOS	12
16	21	28	6	**ES POR TI** G.SANTAOLALLA,JUANES (JUANES)	**Juanes** SURCO /UNIVERSAL LATINO	16
17	15	12	27	**A DIOS LE PIDO** G.SANTAOLALLA,JUANES (JUANES)	**Juanes** SURCO /UNIVERSAL LATINO	2
18	14	11	10	**POR MAS QUE INTENTO** K.SANTANDER,J.M.LUGO (K.SANTANDER)	**Gilberto Santa Rosa** SONY DISCOS	5
19	19	32	3	**EN NOMBRE DE LOS DOS** J.M.LUGE (O.ALFANO)	**Victor Manuelle** SONY DISCOS	19
				GREATEST GAINER		
20	33	33	7	**CARALUNA** LE.ORGA,BACILOS,D.VASQUEZ (D.VASQUEZ,D.VILLAMIZAR)	**Bacilos** WARNER LATINA	20
21	26	48	3	**SI NO ESTAS** R.PEREZ (R.PEREZ,R.LIVI)	**Aren 305** REPRODUCCION	21
22	13	7	15	**MENTIROSO** E.IGLESIAS,L.MENDEZ,E.IGLESIAS,C.GARCIA ALONSO)	**Enrique Iglesias** UNIVERSAL LATINO	1
23	27	24	4	**ASEREJE** S.DHARELLADO,J.G DEGOLLADO (M.RUIZ)	**La Onda** EMI LATIN	23
24	18	15	16	**ANGEL DE AMOR** THALIA,BUNZA,D.FISHER,A.GONZALEZ)	**Mana** WARNER LATINA	6
25	32	39	5	**LA SALSA VIVE** Tito Nieves Featuring Celia Cruz, Gilberto Santa Rosa, Chen Feliciano & Ismael Miranda S.GEORGE (J.L.PILOTO,S.GEORGE)	**WEA CARIBE/WARNER LATINA**	25
26	28	25	7	**TE VAS** R.PEREZ (R.PEREZ,R.LIVI)	**Luis Fonsi** UNIVERSAL LATINO	25
27	31	30	10	**CAPRICHO MALDITO** M.MORALES (P.GANZA)	**Los Rieleros Del Norte** FONOVISA	23
28	23	21	22	**CUANDO TE ACUERDES DE MI** B.SILVETTI (M.A.SOLIS)	**Marco Antonio Solis** FONOVISA	11
29	35	31	5	**QUEDO TRISTE EL JACAL** R.AYALA,E.MARTINEZ,E.G.MARTINEZ)	**Ramon Ayala Y Sus Bravos Del Norte** FREDDIE	28
				HOT SHOT DEBUT		
30	NEW		1	**HASTA QUE VUELVAS** L.MIGUEL,B.SIGLER,T.LI,K.GANZA,B.GUAJI,M.A.RAMOS MUNOZ)	**Luis Miguel** WARNER LATINA	30
31	29	40	4	**TU NO SOSPECHAS** A.JAEN (A.JAEN,W.PAZ,R.VERGARA)	**Jordi** SONY DISCOS	29
32	36	36	10	**NO QUE NO** J.G.DEGOLLADO,S.DEGOLLADO,R.TOVAR)	**Control** EMI LATIN	32
33	25	29	8	**AMOR DE INTERNET** LA PUNTA (ESTRADA)	**Socios Del Ritmo** (M	23
34	43	42	19	**CARITO** E.ESTEFAN JR.,S.KIRYS,C.VIVES,A.CASTRO (C.VIVES,E.CUADRADO)	**Carlos Vives** EMI LATIN	14
35	34	34	14	**TU SABES BIEN** R.ROSA,E.NAZARIO (L.A.MARQUEZ)	**Ednita Nazario Con La Ley** EMI LATIN	8
36	22	19	13	**ESTOY SUFRIENDO** A.VALENZUELA O.VALENZUELA,G.LIZARRAGA)	**German Lizarraga** DISA	13
37	30	23	22	**VIVIENDO** M.ANTHONY,J.A.GONZALEZ (F.OSORIO,J.VILLAMIZAR,M.ANTHONY)	**Marc Anthony** COLUMBIA/SONY DISCOS	11
38	37	26	23	**ES POR AMOR** D.PIOVEDA (ESTEFAN,D.POVEDA)	**Alexandre Pires** BLA/BMG LATIN	8
39	42	50	3	**DONDE ESTARA MI PRIMAVERA** M.A.SOLIS (M.A.SOLIS)	**Marco Antonio Solis** FONOVISA	39
40	38	—	2	**SI NO FUERA POR TI** E.ESTEFAN JR.,J.SECADA,A.PENA (G.MARCO)	**Jon Secada** CRESCENT MOON/SONY DISCOS	38
41	24	17	20	**NO ME SE RAJAR** J.LIZARRAGA,A.LIZARRAGA (J.C.FRAYLE)	**Banda El Recodo** FONOVISA	10
42	46	37	5	**UN BESO** F.MENDEZ (O.SERRANO)	**Grupo Mania** UNIVERSAL LATINO	32
43	45	44	5	**ESCLAVO DE TU PIEL** C.DE WARREN,C.NASH (G.CARBALLO,R.CASTILLON,A.MASTROFRANCESCO,V.MASTROFRANCESCO)	**Ricardo Castillon** FONOVISA	43
44	RE-ENTRY		18	**TE AMO TANTO** M.BLASIO,L.RUSTICO (FAIRE)	**Yaire** LIDERES	44
45	44	41	14	**TU FORMA DE SER CUMBIA** A.GARZA,R.GARCIA (ANT[illegible]TED)	**Alberto Y Roberto** DISA	26
46	48	—	2	**CORAZON CHIQUITO** A.URIAS (F.URIAS)	**Adolfo Urias Y Su Lobo Norteno** PLATINO FONOVISA	46
47	RE-ENTRY		18	**ERES MI RELIGION** FHERA,GONZALEZ,ESTHER)	**Mana** WARNER LATINA	47
48	RE-ENTRY		4	**EL AMOR NO TIENE EDAD** J.A.LEDEZMA,R.AMPARO)	**El Coyote Y Su Banda Tierra Santa** EMI LATIN	40
49	41	35	24	**CON ELLA** K.SANTANDER,D.BETANCOURT (K.SANTANDER,O.SANCHEZ)	**Cristian** ARIOLA/BMG LATIN	9
50	NEW		1	**LAS VIAS DEL AMOR** A.LIZARRAGA,J.LIZARRAGA,A.LIZARRAGA,J.LIZARRAGA,N.HERNANDEZ)	**Banda El Recodo** FONOVISA	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (39 Latin Pop, 17 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♥ Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	3	**CUANDO ME MIRAS ASI** ARIOLA/BMG LATIN	CRISTIAN
2	2	**TODO MI AMOR** UNIVERSAL LATINO	PAULINA RUBIO
3	5	**EL PROBLEMA** SONY DISCOS	RICARDO ARJONA
4	2	**ASEREJE** SONY DISCOS	LAS KETCHUP
5	5	**ENTRA EN MI VIDA** SONY DISCOS	SIN BANDERA
6	2	**Y TU TE VAS** SONY DISCOS	CHAYANNE
7	5	**SI TUVIERA QUE ELEGIR** WARNER LATINA	RICARDO MONTANER
8	14	**ES POR TI** SURCO /UNIVERSAL LATINO	JUANES
9	4	**NO ME ENSENASTE** EMI LATIN	THALIA
10	2	**A DIOS LE PIDO** SURCO /UNIVERSAL LATINO	JUANES
11	10	**EL DOLOR DE TU PRESENCIA** UNIVISION	JENNIFER PENA
12	13	**VUELA MUY ALTO** ARIOLA/BMG LATIN	JERRY RIVERA
13	22	**CARALUNA** WARNER LATINA	BACILOS
14	11	**MENTIROSO** UNIVERSAL LATINO	ENRIQUE IGLESIAS
15	12	**ANGEL DE AMOR** WARNER LATINA	MANA
16	16	**TE VAS** UNIVERSAL LATINO	LUIS FONSI
17	29	**HASTA QUE VUELVAS** WARNER LATINA	LUIS MIGUEL
18	15	**CUANDO TE ACUERDES DE MI** FONOVISA	MARCO ANTONIO SOLIS
19	17	**TU NO SOSPECHAS** SONY DISCOS	JORDI
20	19	**TU SABES BIEN** EMI LATIN	EDNITA NAZARIO CON LA LEY
21	—	**COMPLICES AL RESCATE** ARIOLA/BMG LATIN	BELINDA
22	32	**CONCEBIDO SIN PECADO** EMI LATIN	CARLOS PONCE
23	—	**SIRENA** SONY DISCOS	SIN BANDERA
24	23	**SI NO FUERA POR TI** CRESCENT MOON /SONY DISCOS	JON SECADA
25	20	**ERES MI RELIGION** WARNER LATINA	MANA
26	28	**TE AMO TANTO** LIDERES	YAIRE
27	21	**CON ELLA** ARIOLA/BMG LATIN	CRISTIAN
28	25	**SI NO FUERA POR TI** CRESCENT MOON /SONY DISCOS	JON SECADA
29	26	**ERES MI RELIGION** WARNER LATINA	MANA
30	23	**SIRENA** SONY DISCOS	SIN BANDERA
—	31	**COMPLICES AL RESCATE** ARIOLA/BMG LATIN	BELINDA
31	32	**CONCEBIDO SIN PECADO** EMI LATIN	CARLOS PONCE
32	34	**CARITO** EMI LATIN	CARLOS VIVES
33	—	**QUE ME QUEDES TU** SONY DISCOS	SHAKIRA
34	37	**QUE DIOS SE APIADE DE MI** LATIN VIBE	LOURDES ROBLES
35	—	**EN NOMBRE DE LOS DOS** SONY DISCOS	VICTOR MANUELLE
36	—	**QUE LLUEVA PA'RRIBA** RCA/BMG LATIN	ALEXANDRE PIRES
37	38	**QUE BONITA PAREJA** MUSART/BALBOA	JOAN SEBASTIAN
38	39	**BHHH** EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS
39	33	**LA VIDA QUE VA** WARNER LATINA	RABAH

TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	2	**EN NOMBRE DE LOS DOS** SONY DISCOS	VICTOR MANUELLE
2	5	**LA SALSA VIVE** (TITO NIEVES FEATURING CELIA CRUZ, GILBERTO SANTA ROSA, CHEN FELICIANO & ISMAEL MIRANDA) WEA CARIBE/WARNER LATINA	VARIOS
3	1	**ASEREJE** SONY DISCOS	LAS KETCHUP
4	8	**VIVIENDO** COLUMBIA/SONY DISCOS	MARC ANTHONY
5	3	**POR MAS QUE INTENTO** SONY DISCOS	GILBERTO SANTA ROSA
6	10	**CUANDO ME MIRAS ASI** ARIOLA/BMG LATIN	CRISTIAN
7	9	**UN BESO** UNIVERSAL LATINO	GRUPO MANIA
8	6	**VUELA MUY ALTO** ARIOLA/BMG LATIN	JERRY RIVERA
9	7	**NO ME ENSENASTE** EMI LATIN	THALIA
10	5	**Y TU TE VAS** SONY DISCOS	CHAYANNE
11	23	**COMPLICES AL RESCATE** ARIOLA/BMG LATIN	BELINDA
12	21	**SI TUVIERA QUE ELEGIR** WARNER LATINA	RICARDO MONTANER
13	29	**A QUE NO TE ATREVES** UNIVERSAL LATINO	DOMINGO QUINONES
14	17	**CARITO** EMI LATIN	CARLOS VIVES
15	14	**SI NO ESTAS** REPRODUCCION	AREA 305
16	12	**TODO MI AMOR** UNIVERSAL LATINO	PAULINA RUBIO
17	20	**TE VAS** UNIVERSAL LATINO	LUIS FONSI
18	15	**BAM BAM** CRESCENT MOON /SONY DISCOS	RABANES
19	—	**EL REY (EL HOMBRE MERENGUE)** JANGUENO DISCOS	KINITO MENDEZ
20	13	**ES POR TI** SURCO /UNIVERSAL LATINO	JUANES
21	2	**EN NOMBRE DE LOS DOS** SONY DISCOS	VICTOR MANUELLE
22	11	**DOS LOCOS** JANGUENO DISCOS	MONCHY & ALEXANDRA
23	18	**SE QUE ME VAS A DEJAR** FONOVISA	MARCO ANTONIO SOLIS
24	29	**QUE LLUEVA PA'RRIBA** RCA/BMG LATIN	ALEXANDRE PIRES
25	40	**CARALUNA** WARNER LATINA	BACILOS
26	30	**AMOR ETERNO** HUP	NUEVA ERA
27	—	**YO KULI YO KULA** WEA CARIBE/WARNER LATINA	TONO ROSARIO
28	25	**TU SABES BIEN** EMI LATIN	EDNITA NAZARIO CON LA LEY
29	18	**SIRENA** SONY DISCOS	SIN BANDERA
30	—	**SEDUCEME** SONY DISCOS	INDIA
31	31	**SI NO FUERA POR TI** CRESCENT MOON /SONY DISCOS	JON SECADA
32	22	**MENTIROSO** UNIVERSAL LATINO	ENRIQUE IGLESIAS
33	24	**MAL ACOSTUMBRADO** SONY DISCOS	FERNANDO VILLALONA
34	27	**AMOR AMOR** SONY DISCOS	DOMINNY
35	38	**GOTTA GET THRU THIS** ISLAND/IMG	DANIEL BEDINGFIELD
36	39	**TE AMO TANTO** LIDERES	YAIRE
37	—	**UN MONTON DE ESTRELLAS** SONY DISCOS	GILBERTO SANTA ROSA
38	36	**ESCLAVO DE TU PIEL** FONOVISA	RICARDO CASTILLON
39	37	**ERES MI RELIGION** WARNER LATINA	MANA
40	—	**MI BOMBON** EMI LATIN	CABA

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	**PERDONAME MI AMOR** FONOVISA	CONJUNTO PRIMAVERA
2	2	**LA REINA DEL SUR** FONOVISA	LOS TIGRES DEL NORTE
3	4	**LA CHICA SEXY** UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
4	5	**SUENA** EMI LATIN	INTOCABLE
5	2	**TE SOLTE LA RIENDA** SONY DISCOS	LUPILLO RIVERA
6	10	**CAPRICHO MALDITO** FONOVISA	LOS RIELEROS DEL NORTE
7	12	**ASEREJE** EMI LATIN	LA ONDA
8	11	**QUEDO TRISTE EL JACAL** FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
9	9	**AMOR DE INTERNET** IM	SOCIOS DEL RITMO
10	13	**NO QUE NO** EMI LATIN	CONTROL
11	6	**ESTOY SUFRIENDO** DISA	DERMAN LIZARRAGA
12	7	**EL DOLOR DE TU PRESENCIA** UNIVISION	JENNIFER PENA
13	8	**NO ME SE RAJAR** FONOVISA	BANDA EL RECODO
14	16	**CORAZON CHIQUITO** PLATINO FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO
15	14	**DEL OTRO LADO DEL PORTON** FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
16	22	**EL AMOR NO TIENE EDAD** EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
17	40	**LAS VIAS DEL AMOR** FONOVISA	BANDA EL RECODO
18	17	**NO DERROTA** DISA	BETO Y SUS CANARIOS
19	—	**PAPACITO** UNIVERSAL LATINO	LIMITE
20	18	**POR LAS DAMAS** DISA	CARDENALES DE NUEVO LEON
21	24	**COMER A BESOS** FONOVISA	LOS TEMERARIOS
22	15	**ARBOLES DE LA BARRANCA** EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
23	36	**ENTRA EN MI VIDA** SONY DISCOS	SIN BANDERA
24	23	**VEINTE ANOS** FONOVISA	POLO URIAS Y SU MAQUINA NORTENA
25	10	**A CABALLO** UNIVERSAL LATINO	JOSE MANUEL FIGUEROA
26	35	**PALABRAS HERMOSAS** FONOVISA	CHUY VEGA
27	31	**QUIERDO LADRON** DISA	AROMA
28	26	**SI DECIDES REGRESAR** RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
29	28	**TU FORMA DE SER CUMBIA** DISA	ALBERTO Y ROBERTO
30	21	**UNA LAGRIMA NO BASTA** FONOVISA	LOS TEMERARIOS
31	30	**NOCHES ETERNAS** RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
32	—	**DESAIRES** LA PEGUA	BANDA TIERRA BLANCA
33	34	**POR UN MINUTO DE TU AMOR** FONOVISA	LOS ANGELES DE CHARLY
34	37	**FUI TAN FELIZ** COSTANA/SONY DISCOS	ADAN CHALINO SANCHEZ
35	25	**NO ME ENSENASTE** EMI LATIN	THALIA
36	32	**MAS DEBIL QUE TU** EMI LATIN	INTOCABLE
37	29	**YO TE SEGUIRE QUERIENDO** RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
38	38	**ME HAS ROBADO EL CORAZON** UNIVISION	IMAN
39	35	**QUE BUENA BUERTE** MUSART/SONY DISCOS	BANDA EL LIMON
40	—	**NINA Y MUJER** DISA	LIBERACION

Tango Reissues To Reap Pesos?

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Almost a whole century has passed since the first phonographs played tangos pressed by the legendary Casa Lepage, a pioneering Argentine record store where customized albums could be put together in the back room on an individual basis. Today, the local record industry is looking with new interest at its catalog of tango music, the most widely recognized Argentine music in the world.

The reason is the devaluation of the national currency, the peso. A decade of economic stability in Argentina—during which the peso had parity with the dollar—was brutally modified after the onset of the economic and political crisis. Now, $1 equals 3.70 Argentine pesos.



VARELA

SILVER LINING

Even as the record industry has suffered from the devaluation, many labels have seen a silver lining to this dark cloud: a highly favorable exchange rate for exporting Argentine music.

Sony Music has recently put the finishing touches to *Tangos del Sur* (Tangos of the South), a collection of 23 CDs supervised by music critic Ricardo Salton, where each album is dedicated to a single artist. The collection spans the work of such artists as Julio Sosa and Floreal Ruiz to more "modern" acts, like Astor Piazzolla. In addition, there are two samplers: one instrumental, the other featuring singers.

"This whole idea is based on the attractive possibilities of profits in pesos by repackaging our tango catalog," Sony Music Argentina director of marketing Horacio Nieto says. "We realized that most editions in the compact-disc era had been made in a rush, so we contacted a curator and secured the rights to illustrate each album with exquisite photos from respected artist Aldo Sessa. An interactive track that promotes Argentina was also included as a result of a deal with the National Secretary of Tourism, which gave us their full support and will help us send the promotional kit to each Sony Music office in the world."

AN INTERESTING PROFIT MARGIN

At EMI, president Alejandro Varela admits, "One of the ideas that we worked on to confront the dim perspectives for this year was the exportation of Argentine music, which in light of the devalued peso offers an interesting profit margin. And in addition to today's pop acts, we thought that reissuing our deep, extensive catalog of tango would really prove attractive for the European and Asian markets."

The result is Dancing Tango, a collection of 16 CDs, each dedicated to one artist and with an interactive track of tango lessons. In addition, EMI Classics has recently released *Piazzolla: The Tango Way, The Classic Way*, a two-CD set on which different tango artists and classic orchestras perform compositions by Piazzolla. According to Varela, sales have also been good among tourists in Buenos Aires.

Despite the majors' sudden interest in exporting tango, local label DBN has been tapping its potential since 1996, when it unexpectedly struck gold with the first set of its successful Reliquias (Relics) series—featuring music licensed from EMI—and *Tango Argentino* (Argentine Tango), licensed from BMG.

Angel Montero, curator and strategic marketing manager at DBN, says the collection spans 138 titles and has easily sold more than 700,000 units. The most successful album—*Te Acordás, Polaco* (Remember Polaco)—is a rare reunion between singer Roberto Goyeneche and *bandoneon* master Anibal Troilo.

"We never imagined such a great response to the first release of 30 albums from the back catalog of EMI, so we continued with 28 records from BMG and never stopped," Montero says. "Sales in Argentina have increased thanks to tourists, and the exports are better than ever, due to the devalued peso. Our concept for the series is to avoid mixing artists from different eras or styles—a detail that is appreciated by tango lovers worldwide, who have learned to distinguish between careful reissues and hurried, on-the-spot editions."

AméricaLatina...

In Panama: A nightclub parking attendant has filed a copyright-infringement lawsuit against Emilio Regueira, lead singer/writer with Panamanian rock group Rabanes. In the suit, filed Oct. 17 in Panama's federal court, lawyer Gonzalo Moncada Luna alleges that his client, Domingo Guardia, is the author of the song "Bam Bam," from Rabanes' album *Money Pa' Qué* (Money for What) (Crescent Moon/Sony). Guardia alleges that when he worked as a parking attendant in a Panamanian nightclub, he sang the song for Regueira, who then decided to record it for his album. Regueira is listed as the author of "Bam Bam," although on the disc's "Thank Yous" track, he does acknowledge "the guy who parks cars outside Café Dali for giving me the inspiration for 'Bam Bam.' " **ANASTACIO PUERTAS CAICEDO**

In Mexico: After a four-year absence, Mexican singer Yuri returns via new label Muxxic Latina with her 20th album, *Enamorada* (In Love). During her "voluntary" retirement, Yuri, a Christian, concentrated on singing gospel and Christian songs but now returns to ballads and rhythmic pop pieces. First single "Ya No Vives en Mí" (You No Longer Live in Me) will launch the album's promotion . . . Banda el Recodo is celebrating its 64th anniversary. As part of the festivities, "La Madre de Todas las Bandas" (The Mother of All Bands) performed Oct. 29 during the annual Fiestas de Guadalajara for an audience of 20,000 people at the Auditorio Benito Juárez. Banda el Recodo will also celebrate with a concert Nov. 19 in its hometown of Mazatlan. The group's new single, "Las Vias del Amor" (The Paths of Love), will be the theme tune of an upcoming soap opera of the same name. **TERESA AGUILERA**

In Brazil: Brazilian singer/songwriter Toquinho has released a new album without label support. *Ensinando a Viver* (Teaching How to Live) is dedicated to teachers, and its first printing (110,000 copies) will be distributed exclusively to teachers and pedagogues. The album includes 17 tracks, all of them new versions of Toquinho's greatest hits. **TOM GOMES**

In Chile: Electronic duo Bitman & Roban celebrated the release of its second album, *Robar es Natural* (To Steal Is a Natural Thing), with a live show Oct. 25 that included guest appearances from numerous Chilean hip-hop and techno acts. Bitman & Roban are José Antonio Bravo and Cristián Powditch. Their 2001 debut album, *Hurtos* (Thefts), also hinted at the idea of thievery or sampling as artistic strategy. The duo's albums are released through indie Chilean label Big Sur. **SERGIO FORTUNO**

Jazz Notes™



by Steven Graybow

AS IT HAPPENED: For his newest label venture, producer **Joel Dorn** has come full circle, reissuing the four long-out-of-print releases that launched the first label he founded, Night Records, in the late '80s. The rerelease of those four—**Rahsaan Roland Kirk's** *The Man Who Cried Fire*, **Eddie Harris'** *A Tale of Two Cities*, **Les McCann's** *Les Is More*, and **Cannonball Adderley's** *Radio Nights* (all released Oct. 1)—mark the bow of Dorn's Hyena imprint, distributed through Tarzana, Calif.-based Sin-Drome Records.



DORN

Like much of the music released by Dorn's now-defunct 32 Records and Label M, the first four Hyena albums comprise music that has largely been lost to history, consisting of music originally taped off soundboards at live shows and often utilized for radio broadcasts.

"After being out of print for 12 years, the masters of these albums reverted back to me, and having not heard them for over a decade, I found myself really liking the music," Dorn says. "The bottom line is, this music deserves to be preserved and heard."

Dorn points out that the intrinsic nature of the releases makes them a valuable addition to the jazz cannon. "No one was trying to create magic on these tapes," he says. "There is absolutely no self-consciousness or tension here. What you get is the musicians doing what they did night to night, and these musicians did it exceptionally well. There was no pressure on them to create magic or to play material that they hoped would connect with the audience. It is simply a documentary of what went down in those clubs on a given night."

Culled together from various sources and dates, each reissued album has its own curiosities and historical significance. Multi-instrumentalist Kirk can be heard in a rare clarinet performance, as well as swinging joyously with **the Olympia Brass Band**. Adderley is heard with an all-star group consisting of his brother, **Nat Adderley**, on trumpet, saxophonist **Charles Lloyd**, pianist **Joe Zawinul**, bassist **Sam Hayes**, and drummers **Roy McCurdy** and **Louis Hayes**. McCann's disc features performances by a young **Gerald Albright**, while Harris' finds the saxophonist dabbling with technology on two tracks, blowing in a live setting to multi-tracked taped horn and string sections.

As the primary audience for the first Hyena discs are jazz collectors who are presumably familiar with Kirk, Harris, McCann, and Adderley, Sin-Drome is hoping that consumers who purchase one will want to own all four. For that reason, the first 2,000 copies of each release will come shrink-wrapped with a sampler boasting one cut from each of the four discs. "Selling the bonus disc wrapped with the product is far more effective than handing it to them," Sin-Drome executive **Bill Dern** allows. "Consumers can see that they are getting the bonus before they make a purchase and can see the relationship between the four discs."

Dern hopes to secure more licensing deals with artists and their estates. "Many musicians, or their surviving family members, have masters and live tapes in their possession, and in general they would like to let people hear them but don't want to sign away their rights. Licensing allows us to release the music, and allows hardcore fans to hear it, while keeping possession of the music in the hands of those who made it."

Licensing of unreleased tapes, according to Dern, is a way to combat illegal bootlegging, giving dedicated fans an opportunity to own a quality copy of previously unavailable performances. "Downloading is not as much of an issue in jazz as it is in pop or rock, but it still does happen," he says. "However, jazz fans tend to be tactile people—they want to own the actual album, and liner notes have always played an important role in the jazz experience." All of Hyena's releases feature notation by Dorn, along with archival photos.

"These records show the music as it was performed live in the clubs on a given night," Dern says. "It shares an experience that was only enjoyed by a select few people many years ago, and without a way to document and distribute that experience, it is lost forever."

Dorn anticipates releasing new music on Hyena, building a roster of current artists that he feels "are creating important music today." He also hopes to reissue out-of-print dates he originally worked on by **Aaron Neville** and **Roomful of Blues**.

Studio Monitor™



by Christopher Walsh

GO YOUR OWN WAY: Producer/engineer **Ken Caillat**, best-known for his work with **Fleetwood Mac** and his pioneering surround-sound mix work, has left the Los Angeles-based 5.1 Entertainment Group and formed a new company, Highway1 Studios.

The new venture with engineer **Claus Trelby** is a full-service production company, focusing on artist development; album production; studio design; audio post-production for video, including HDTV; format transfer and archiving; and, of course, 5.1 recording, mixing, and mastering.



TRELBY (LEFT) AND CAILLAT

Caillat attributes his departure from the 5.1 Entertainment Group, which released the first DVD-Audio title—*Swingin' for the Fences* by **Gordon Goodwin's Big Phat Band**—on its Silverline label, to "creative differences," while also acknowledging that his work there was complete. "For four years I've been with 5.1, and I've been out of the music business—just in the management business, really," Caillat explains. "Claus and I were in England for three months with **Christine McVie** [of Fleetwood Mac], and it was so much fun being back in the production saddle.

"We want to get into the production business," continues Caillat, who co-produced, recorded, and mixed Fleetwood Mac's *Rumours*, *Tusk*, and *Mirage* albums, among many others, and created the 5.1 mix for the *Rumours* DVD-Audio. "I've gotten better with age—production actually gets better with age. You get a bit more mature, [and] you can deal with things with a little more focus, on a broad level. Sometimes the artists think things are an emergency, and they're not. It's just music: There are no such things as musical emergencies."

Great minds think alike: Caillat lists Steinberg's Nuendo digital audio workstation (DAW) platform and Yamaha's DM2000 digital console among his primary production tools, mirroring one 5.1-channel mixing setup employed by producer/engineers **Greg Ladanyi** and **Elliot Scheiner**—who, like Caillat, have created 5.1-channel remixes for albums they originally recorded and/or mixed for stereo release.

Caillat further reveals that he and Trelby are considering a joint venture with Ojai, Calif.-based Audio International Recording. "They have an incredible tracking room," Caillat says, "and probably the best selection of microphones. I've done two albums there, and Ojai is very comfortable, very relaxing. We're looking at, maybe, a long-term relationship with them, maybe building [a mix studio] out here in Ventura County."

Caillat and Trelby are also looking to London, where they have been recording with McVie at Sphere Studios, for another possible Highway1 studio location. "I think [that would] be a real gold mine," Caillat says. "Many of the indie labels in England have a lot of content that we could get and remix and put out. I've found two locations in London to set up another facility."

A London studio would make all of Highway1's audio services more widely available, including format transfers and archiving: U.K.-based labels reluctant to ship masters across the ocean to a U.S. studio may employ transfer facilities at a London studio. A digital master could proceed to the remix destination, while original masters plus an analog or digital copy return to the content owner.

Such an arrangement could help such companies as the 5.1 Entertainment Group, which announced an agreement to license Sanctuary Records content for multichannel remixing and DVD-Audio release in February (Studio Monitor, March 30). "If I set up a 5.1 studio there, I'm certainly not planning on stealing business from my old company," Caillat says, "but I could act as an intermediary for them. *And* we'd get to live in England."

One of the first projects in Highway1's ambitious plans for the future is the 5.1 remix of *Tusk*. "Our studios certainly are going to be 5.1," Caillat says. "The second album we're doing is Christine's, finishing her new album in stereo and 5.1 for DVD."

Wright, Blum's New Software Offers Millions Of Mix Options

BY CHRISTOPHER WALSH

Among the thousands of audio professionals attending the 113th Audio Engineering Society (AES) Convention last month in Los Angeles was producer/engineer Toby Wright. Wright, who first took on surround sound with his remixes of Alice in Chains' songs for the *Music Bank: The Videos* and *Greatest Hits* compilations—appearing on the DVD-Video and Super Audio CD (SACD) formats, respectively—used that experience to develop a new tool for multichannel remixing, one he hopes will enable a greater number of surround-sound remixes.



WRIGHT (LEFT) AND BLUM

Mixlab, as the technology developed by Wright and partner Scott Blum is known, is a software-based tool that creates 2.5 million distinct surround mixes of an existing stereo mix, based on various parameters. "It recursively goes through the entire mix," says Blum, who has a background in artificial intelligence, "and based on what the track is and how it was recorded, it takes all these parameters and does a rough mix of those 2.5 million: Was it recorded in mono, stereo, or quad? Was it primary—a lead vocal—or more of a supportive instrument?

"The problem is," Blum continues, "when you do a stereo mix going to a 5.1 mix, there's three times as many speakers and it's exponentially more complex. To make a balanced mix is very time-consuming, usually, if you want to do it [with] the technique that Toby pioneered with Alice in Chains, which is using the entire space as a single environment. That's very time-consuming, and that's where the software comes in."

"This company is tailored for any producer/engineer who is interested in surround mixing," Wright explains. "We come in and set up, get the song up and balanced, and then the producer/engineer/artist in charge can sit down. It allows more time to live with the music and really think about what's special. Once we present it to them in a certain way, I'm sure that there will be changes they will love to do and will do. That's what their engineer and producer are there for. We just blend into the background, and whatever their taste may be, that's what we can deliver to them."

"This isn't designed to replace producers or engineers," Blum notes. "It's supposed to be used as a tool to help speed up the process and to save money."

Wright summarizes, "There are no million-selling DVDs out there right now. We're hoping that, given time and product, we can help bolster the sales of DVD-Audios up to [CD] standards."

Blum adds, "That's where we were coming from at the beginning. Other than making something that really sounded great, it just seemed to make a lot of business sense to bring that [production] cost down as low as possible and the quality up as high as possible."

NOVEMBER 16 2002 **Billboard® PRODUCTION CREDITS**

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 9, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	LOSE YOURSELF Eminem/ Eminem (Shady/Interscope)	LUV U BETTER LL Cool J/ The Neptunes (Def Jam/IDJMG)	SOMEBODY LIKE YOU Keith Urban/ D. Huff, K. Urban (Capitol)	WORK IT Missy "Misdemeanor" Elliott/ Timbaland (The Gold Mind/Elektra/EEG)	YOU KNOW YOU'RE RIGHT Nirvana/ A. Kesper (DGC/Geffen/Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Steve King, Michael Strange, Jr.	MASTER SOUND (Virginia Beach, VA) Andrew Coleman	SOUND KITCHEN (Nashville, TN) Justin Niebank	HIT FACTORY CRITERIA (Miami, FL) Carlos "El Loco" Bedoya, Senator Jimmy D	ROBERT LANG (Shoreline, WA) Adam Kasper
CONSOLE(S)/ DAW(S)	SSL 4000 G	Pro Tools	Neve VR	SSL 9000 J	Custom API 2488
RECORDER(S)	Pro Tools	Pro Tools	Radar II	Pro Tools	Studer A827
RECORDING MEDIUM	Pro Tools	Pro Tools	Radar II	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Eminem, Steve King	WINDMARK (Virginia Beach, VA) Serban	STARSTRUCK (Nashville, TN) Justin Niebank	MANHATTAN CENTER (New York) Timbaland, Jimmy Douglass	CONWAY (Los Angeles) Adam Kasper
CONSOLE(S)/DAW(S)	SSL 4000 G	Pro Tools	SSL 9000 J	Neve VR72	Neve 88R
RECORDER(S)	Pro Tools	Pro Tools	Studer A827/Pro Tools	Studer A827/Pro Tools	Studer A827
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Quantegy 499/Pro Tools	Quantegy 499	Quantegy 499
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	STERLING SOUND (New York) Chris Gehringer	MASTERING LAB (Los Angeles, CA) Robert Hadley, Doug Sax	BERNIE GRUNDMAN (Los Angeles) Bernie Grundman	GATEWAY (Portland, ME) Bob Ludwig
CD/CASSETTE MANUFACTURER	UNI	UNI	EMD	WEA	UNI

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North Star Lights Publishing Way

BY JIM BESSMAN

If nothing else, North Star Media's Ron Sobel and Joyce Lapinsky have proved that there's life after the Internet.

After a brief sojourn in the volatile tech world, the former music-publishing executives returned to their old haunts some two years ago, this time forming their own full-service


SOBEL

music-publishing and administration company. The Los Angeles-based North Star has since acquired a diverse music catalog while initiating industry-wide music placements and providing worldwide publishing-administration services.

"Joyce and I used to be humans in the business!" says North Star president Sobel, who had served 16 years at ASCAP, most recently as VP and head of the L.A. office. "We both went underground and worked for Internet companies that blew up and disappeared after about a year—then we resurfaced with this new venture."

For her part, Lapinsky, now North Star's VP of creative, brought her own extensive publishing experience at Chappell/Intersong, Warner/Chappell Music, EMI Music, and Zomba Music. Aiding her and Sobel at North Star is VP of administration Dan Kirkpatrick, himself a publishing veteran as former director of administration at Songwriter Services and president of the National Academy of Songwriters.

PRESTIGIOUS PUBLISHING

Even while ensconced in Internet initiatives, Sobel and Lapinsky remained committed to music publishing. "I got distracted by the Internet for five years, and when the bubble burst it was time to get back to my roots," Sobel says.

Lapinsky, who ran the music division for a now-defunct Internet company, adds, "Ron and I have always known each other but never worked together directly, so when he secured the funding for North Star it was really a blessing."

"Ron used to be Ron, and Joyce used to be Joyce," Sobel continues, alluding again to the pair's past publishing reputations. "But in less than two years, we acquired the prestigious Basically Gasp Music catalog of Jonathan Hornsby—Bruce's co-writer brother—which includes such hits as 'Mandolin Rain,' 'Jacob's Ladder,' and 'The Valley Road.' We also acquired the master recordings of musicblitz.com's MusicBlitz Records, including 80 singles by such artists as Taj Mahal, Kurupt, Screaming Trees, Wayne Kramer, Coolio, Pete Droge, Mudhoney, Pato Banton, Andrew Tosh, Bobby Womack, Maxi Priest, John Doe Thing, DeeDee Ramone, Elastica, and Kool Keith."

Sobel says another key North Star acquisition is the music of writer/producer Tena Clark, whose songs include Dionne Warwick's "Reservations for Two," Sara Evans and the Warren Brothers' "That's the Beat of a Heart," and Vesta's "Congratulations"; her songs have also appeared in film and TV fare including *Where the Heart Is*, *Hope Floats*, *My Best Friend's Wedding*, *French Kiss*, *Twins*, *The Five Heartbeats*, *CBS This Morning*, and *Entertainment Tonight*. Additionally, Clark wrote the theme song for NASA's International Space Station and oversees the programming and licensing of music for United Airlines and Air Force One and Two. She wrote the

NORTH STAR MEDIA

"Have You Had Your Break Today" jingle for McDonalds, as well as music for other national commercial campaigns, including those for 7-Up and Pillsbury.

More recently, North Star signed emerging Los Angeles writer/producer Joleen Belle, who wrote Mis-Teeq's U.K. hit "Roll On." Another new signing is Wyn Cooper, the poet whose poem "Fun" inspired Sheryl Crow's "All I Wanna Do." He then commenced a unique collaboration with his friend, acclaimed novelist Madison Smartt Bell.

"He wrote song lyrics to be included in Bell's new novel, *Anything Goes*, which is about a band," Sobel says. "Now Bell is recording an album of the songs for [North Carolina indie] Gaff Music."

Sobel—who signed the likes of Lenny Kravitz, Pearl Jam, Soundgarden, and Dave Mason while at ASCAP—further cites the eclectic nature of North Star's holdings in noting its representation of catalogs and single-song acquisitions of other indie songwriters and artists spanning a variety of genres.

"We exclusively represent virtuoso bluegrass banjo player Dick Weissman—who has nine albums—and Latin artist Paco," Sobel says, "as well as the catalog of Up With People. Put that next to Kurupt and Coolio!"

EXPANDING ITS GALAXY

Additionally, the company is involved in licensing, clearances, and


LAPINSKY

consultation with other media and entertainment projects, including Library of Concerts, a DVD production venture, and Audiophile Records, which manufactures specialized retail point-of-purchase CD compilations. On the placement side, it has placed its music in such network and cable-TV shows as *Dark Angel* and *The Shield* and feature films including Nicholas Cage's upcoming *Sonny*.

Currently, North Star "is definitely in acquisition mode," Lapinsky says. "We're looking to indie artists because we do single-song acquisitions, but we're also very open to taking on and representing indie-artist catalogs for potential film and TV placement. Most small companies don't offer standalone administration services to writers who don't necessarily co-publish. But we do, and that's a real plus, because it allows us to tap into their catalogs creatively and structure our deals creatively so that it's win-win for everybody if we get placements or covers on top of the administration services we provide."

North Star's principals now seek to continue representing and nurturing "eclectic and talented writers," says Sobel, who also serves on the board of directors of the California Copyright Conference. He adds that the company is also looking into developing screenplays for music, and he points to its acquisition of MusicBlitz Records.

"Owning masters is a fun way for us to expand our publishing holdings, since we can pitch and place them for film and TV," he says.

Lapinsky adds, "Most companies don't own masters, so it helps us become recognizable—because so many of the [MusicBlitz artists'] names are recognizable."

Words & Music™


by Jim Bessman

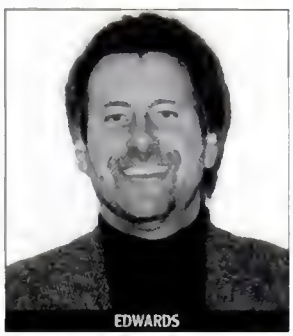
MUSIC SALES GETS THE KNACK: The Music Sales Group—the international independent music-publishing company with offices in New York, Los Angeles, London, Paris, Sydney, Tokyo, Copenhagen, Madrid, and Berlin—has made a number of recent high-profile acquisitions.

It now represents the **Carly Simon** catalog through new sub-publishing deals in Australia, France, Scandinavia, Spain, and Portugal. It has fully acquired the **Deborah Gibson** catalog and has purchased a 50% share of **Survivor** songwriter/guitarist **Frankie Sullivan's** catalog, featuring the *Rocky III* theme, "Eye of the Tiger."

The company has wholly acquired the catalog of R&B songwriter **Herb Middleton** (**Faith Evans'** "Don't Be Afraid," **Mary J. Blige's** "I Never Wanna Live Without You") and has acquired worldwide the works of **Jeffrey Osborne**.

Music Sales has also entered into an agreement with Sherlock Holmes Music to sub-publish **the Moody Blues' Justin Hayward's** Nightswood BV catalog in the U.S., Canada, France, Scandinavia, Spain, and Portugal. Finally, it has completed a 50% worldwide copyright acquisition of the catalogs of **the Knack's** songwriting team of lead singer **Doug Fieger** and guitarist **Berton Averre**.

"We've added more great music to our ever-expanding catalog," says Music Sales president **Barrie Edwards**, asserting that the newly secured assets further enhance the company's already "well-rounded selection of nine decades of wonderful songs."


EDWARDS

As Edwards notes, Music Sales (formed in 1930 in England as a print-music publisher) houses everything from the vaudeville and British music-hall eras to the big-band music of the '40s through classic rock and the rap/hip-hop of the '90s.

"We own hundreds of thousands of copyrights, but we're still in the print business," Edwards says, recounting how the firm opened up its Australian office mainly as a print publisher, then commenced acquiring copyrights and purchasing music-publishing companies outright throughout the world.

"Not a month or two goes by when we don't buy something or other," Edwards says, noting that the numerous "smallish catalogs," like Music Sales' new acquisitions, "all add to our long-established foundation."

MAJOR SONGS IN MAJOR DEALING: Major Songs (ASCAP), the music-publishing company centered on the catalog of the late **Carl Sigman**—which is administered by Bug Music in North America (*Billboard Bulletin*, July 18)—has joined with 16 separate sub-publishers throughout the world. They are Windswept Pacific (U.K.), Melodie der Welt (Germany), Fujipacific (Japan), Halit Music (France), Café Concerto (Italy), Universal Music (Australia), Clippers (Spain), Air Chrysalis (Scandinavia), Fermata (Brazil), Gallo Music (South Africa), Galazia Musical (Mexico), BMG (Asia), 2PsW (Benelux), Media Men (Israel), OMSA (Argentina, Uruguay, Chile), and Warner/Chappell (Greece).

"Our catalog has long had international resonance, so we were very deliberate in choosing with whom we'd go into business in the rest of the world," says Major Songs president **Michael Sigman** (Carl's son), who notes that a significant number of the company's copyrights are foreign-themed, as Carl Sigman had collaborated with numerous international songwriting stars, such as **Gilbert Becaud**, **Jacques Brel**, **Luis Bonfa**, and **Francis Lai**.

"Our new international partners have already shown great sensitivity to how special these songs are," Sigman continues, singling out such key catalog holdings as "What Now My Love," "Arriverderci Roma," "It's All in the Game," "Buona Sera," and "(Where Do I Begin) Love Story." "We're thrilled that such great titles are now in caring hands."

Incidentally, **Sonny & Cher's** 1966 hit "What Now My Love" is currently an international hit twice over, with new cuts on recent top 10 albums by Germany's **Helmut Lotti** and France's **Patricia Kaas**, who also included "(Where Do I Begin) Love Story" on her first English-speaking CD.

INTERNATIONAL

All Together Now: Japan Falls For Compilation Culture

To Give A Boost To The Overall Market, Labels Tap Into The 25-Plus Demographic With Themed Hit Collections

BY STEVE McCLURE

TOKYO—Faced with falling sales, Japanese labels have gone "compilation crazy."

With attractively packaged collections of international catalog product boasting such titles as *Feel*, *Fine*, *Delicious*, and *Woman*, Japanese labels have tapped into this country's increasingly important 25-plus demographic.



YONEYAMA

That's given both international product and the overall market a much-needed boost, but there's growing concern in the industry that the compilation trend is reaching a saturation point, especially now that labels have also started releasing collections of domestic catalog product.

Just how important compilations have become in the world's second-largest music market is shown by the fact that, of the 10 top-selling international albums in Japan in the January-June period, no fewer than eight were compilations or greatest-hits sets, according to SoundScan Japan.

Toshiba-EMI is generally credited with starting the compilation trend with its Feel series of new-age "healing music" albums, designed to appeal to stressed-out, middle-aged Japanese consumers. The first Feel album, released in March 2000, included such tracks as Enigma's "Return to Innocence," Sarah Brightman and Andrea Bocelli's "Time to Say Goodbye," Eric Serra's "Grand Blue," and Adiemus' "Beyond the Century." So far, the three-album Feel series has sold a total of 2.2 million copies. Toshiba-EMI also struck gold with its series of Now compilations, modeled after the Now That's What I Call Music! series.

Another popular theme for these compilation albums is love songs. A typical example is Warner Music Japan's (WMJ) *Love Lights* collection, which the label says has sold some 700,000 copies since its April 2000 release. That set includes tracks by Enya ("Only Time"), Bette Midler ("The Rose"), and Elton John ("Your Song").

In the vanguard of the compilation boom are the Japanese affiliates of the big five majors, which through the '90s saw sales of overseas repertoire (*yogaku*) fall steadily. To counteract that trend, they decided to exploit their respective catalogs by putting together thematic collections of foreign product.

"Compilations have become a very important genre in an age where original albums are no longer selling as well," Sony spokesman Kyouhei Akai says. Sony has done very well with its top-selling Max series of yogaku compilations, and recently—like other Japanese labels—released collections of theme songs from popular Japanese TV dramas (such as the *Chonmage* compilation of Samurai drama themes).

OLD GOLD

Japanese labels also believe that promoting compilations—especially those featuring oldies—through TV-based marketing campaigns is an effective way of reaching Japan's middle-aged consumers, whom labels have historically tended to ignore in Japan's youth-obsessed music market.

But as the under-25 demographic steadily shrinks relative to the rest of the population, record companies here are acknowledging that they need to release even more music with an "adult" appeal.

"For older and middle-aged groups who don't listen to music that much, we think that compilations or theme-based composite works are the most effective way to reach them," Victor Entertainment (VE) president Toshiaki Shibuya says. VE recently released several collections of catalog material by domestic acts.

Akai says catalog compilations are aimed at the now-middle-aged Japanese who in the '70s and '80s made their own cassette compilations from FM broadcasts and rental records. "Now that they can afford it, they are investing in the music they listened to in their teens," Akai says. "These CDs are not only nostalgic, they also seem very reasonably priced, because of the number of hit songs they include."

The best way to reach middle-aged consumers, Japanese labels believe, is through TV advertising, despite its high cost. "TV spots and in-store promotion are vital concerning international products," one label source says. "There are many cases in which women influenced by TV commercials go to record stores to buy domestic hit albums, take a look at the in-store display and are hit with nostalgia, and end up buying a compilation CD of international hits as well."

WMJ senior executive VP Toshikazu Kikuno says a typical budget breakdown for a WMJ compilation-album promotion spend is 85% for TV, 10% for newspapers, and 5% for radio.

COLLABORATE AND SURVIVE

Underlining both the strength of the compilation boom and industry-wide concern about the parlous state of the market, Japanese labels have recently begun pooling their resources and releasing an unprecedented series of inter-label compilations featuring material from their catalogs.

Sometimes such collaborative compilations feature material from two or more labels on one album, such as the Toshiba-EMI/Universal Music K.K. 2001 joint effort *Music of the Millennium*, which featured tracks by such international acts as John Lennon, Pink Floyd, Otis Redding, the Who, and ABBA.

Alternatively, labels have launched joint compilation-album series together but with individual labels handling each release separately. For example, this month sees Toshiba-EMI, Universal Music K.K., and WMJ launch a new series of current-repertoire compilations titled Hits Now. Its first album will be released and promoted with a large-scale TV and retail campaign by Toshiba-EMI, which is projecting sales of 500,000 units by the end of the fiscal year next March.

But inter-label joint projects have their drawbacks, notes Norio Yoneyama, director of BMG Funhouse's strategic marketing group. "Joint-venture albums are major projects that require an immense amount of time and energy to realize," Yoneyama says. "The majors are still testing the waters."

Most recently, there has been a move toward genre/trend-oriented compilations, such as Sony's *Disco Nights*, which the label says has sold some 400,000 copies since its release in June.



CAHOON

"There have especially been some good new-age, punk, Brazilian, reggae, and club-music compilations," Tower Records Japan COO Keith Cahoon says. "Often they serve as a lead-in to a new genre of music for the buyer." But he notes that there can be a downside. "Sometimes, rather than trying to develop foreign acts based on a moderate following or a single hit, the maker just takes the hit song and puts it on a compilation, usually with the artist getting lost in the package."

LONG-TERM DOUBTS

So how long will the boom last? "We're not sure how much longer this trend will continue," a Universal Music K.K. spokesman admits, "but we hear from our customers that the compilation albums are very 'convenient,' so we think compilations will sell for a while."

Another industry source notes: "Too many compilation CDs are being released at too fast a rate right now. Every compilation CD seems to have the same sort of content. The same songs are being used too many times."

"Competition is going to become much tougher," notes Shun Mori, a GM of A&R in Toshiba-EMI's strategic marketing division.

HMV Japan president Paul Dezelsky adds a note of caution: "The industry should not rely too heavily on compilations. The obvious point is that without new and original material in the first place, there would be no compilations. So there has to be a balance."



Black Magic Night. An impressive array of songwriting talent old and new was on hand to pick up honors at the annual BMI gala dinner and awards ceremony, held recently at London's Dorchester Hotel (*Billboard*, Nov. 9). The BMI awards are based on U.S. broadcast performances of songs written by members of BMI's European sister organizations. Pictured at the bottom left is the Kinks' Ray Davies, who collected an award marking 3 million U.S. plays of his 1964 hit composition "You Really Got Me." Shown at the top left are Samantha Mumba (center), a double pop award winner (for "Gotta Tell You" in 2001 and "Baby Come On Over" in 2002), with Caroline Corr (left) and Sharon Corr, fellow 2001 pop award winners for the Corrs' hit "Breathless." Smiling at the top right are Fleetwood Mac founder Peter Green (center) with BMI president/CEO Frances W. Preston (left) and BMI VP Europe Phil Graham, after Green collected an award marking 3 million plays of his composition "Black Magic Woman."

HITS OF THE WORLD

JAPAN

(OEMPA PUBLICATIONS INC.) 11/06/02

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	KOKO NI IRUZE! MORNING MUSUME ZETIMA
2	NEW	INVOKE T.M. REVOLUTION EPIC
3	1	SOLITUDE KINGI KIDS JOHNNY'S ENTERTAINMENT
4	NEW	SHINJITSU NO UTA DO AS INFINITY AVEX TRAX
5	9	TAISETSUNAMONO ROAD OF MAJOR AVEX TRAX
6	NEW	IKITERUKOTOTTE SUBARASHII KUZU R&C JAPAN LTD
7	1	OOKINAFURUDOKEII KEN HIRAI DEFSTAR
8	NEW	CASTLE IN THE CLOUDS TM NETWORK R&C JAPAN LTD
9	2	ASATTE WA SUNDAY RAG FAIR TOY'S FACTORY
10	6	VOYAGE AYUMI HAMASAKI AVEX TRAX

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	
14	NEW	KYORETSU ROMANCE MITSUKYO EAST WEST
16	NEW	FEEL YOUR BLAZE J (JPN) UNIVERSAL
18	23	UKIFUNE GOGO! 7188 TOSHIBA/EMI
19	NEW	MORAINAKI YO HITOTO COLUMBIA
24	NEW	YUZAWA NO OMNA KENICHI MIKAWA NIPPON CROWN

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	TATSURO YAMASHITA RARITIES WARNER MUSIC JAPAN
2	1	MAI KURAKI FAIRY TALE GIZA STUDIO
3	NEW	U2 THE BEST OF 1990-2000 ISLAND
4	NEW	ACIDMAN SOU TOSHIBA/EMI
5	NEW	LIV THE FIRST CHAPTER UNIVERSAL
6	6	CRYSTAL KAY ALMOST SEVENTEEN EPIC
7	NEW	TOSHIKI KADOMATSU INCARNATIO BMG FUNHOUSE
8	3	HITOMI YAIDA VFANCY TOSHIBA/EMI
9	5	VARIOUS ARTISTS ICHIGO ICHIE SWEETS FOR MY SPITZ DREA MUSIC
10	NEW	NIRVANA NIRVANA GEFFEN

UNITED KINGDOM

(OFFICIAL UK CHARTS CO.) 11/04/02

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	HEAVEN DJ SAMMY & YANOU FEATURING DO DATA
2	1	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	NEW	DIE ANOTHER DAY MADONNA WARNER BROS.
4	4	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
5	2	LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE
6	3	ONE LOVE BLUE INNOCENT/VIRGIN
7	6	NU FLOW BIG BROVAZ EPIC
8	NEW	WHAT'S YOUR FLAVA? CRAIG DAVID WILDSTAR
9	NEW	IT'S ALL GRAVY ROMEO FEATURING CHRISTINA MILIAN RELENTLESS
10	NEW	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	
13	NEW	WHATCHULOOKINAT WHITNEY HOUSTON ARISTA
14	NEW	BECAUSE THE NIGHT JAN WAYNE PRODUCT
16	NEW	TAKE MY BREATH AWAY SODA CLUB CONCEPT
24	NEW	HOLIDAY MAD'HOUSE BIO/SERIOUS
26	NEW	I AM MINE PEARL JAM EPIC

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	DAVID GRAY A NEW DAY AT MIDNIGHT EAST WEST
2	NEW	GARETH GATES WHAT MY HEART WANTS TO SAY RCA
3	NEW	NIRVANA NIRVANA GEFFEN
4	NEW	MANIC STREET PREACHERS FOREVER DELAYED—THE GREATEST HITS EPIC
5	1	FOO FIGHTERS ONE BY ONE RCA
6	4	WILL YOUNG FROM NOW ON RCA
7	9	PINK M'SSUNDAZTOOD ARISTA
8	2	NELLY NELLYVILLE UNIVERSAL
9	8	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
10	14	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.

GERMANY

(MEDIA CONTROL) 11/06/02

SINGLES

THIS WEEK	LAST WEEK	
1	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
2	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	3	DREAMER/GETS ME THROUGH OZZY OSBOURNE EPIC
4	NEW	DIE ANOTHER DAY MADONNA WARNER BROS.
5	7	ROCK MY LIFE JEANETTE POLYDOR
6	5	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
7	6	KIMNOTYZE DJ TOMMEKK FEATURING LIL' KIM ARIOLA
8	4	HOT TEMPTATION BRO'SIS POLYDOR
9	15	MANDY MANDY & RANDY COLUMBIA
10	19	(CRACK IT) SOMETHING GOING ON BOMFUNK MC'S FEATURING JESSICA FOLCKER EPIDROME/SONY

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	
11	NEW	CAN'T STOP LOVING YOU PHIL COLLINS WEA
15	23	DAS ERSTE MAL TAT'S NOCH WEH OLI P. HOME
16	26	GESEGNET SEIST DU BEN HANSA
18	NEW	DROP THE BASS ROCCO POLYDOR
22	25	LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE

ALBUMS

THIS WEEK	LAST WEEK	
1	1	HERBERT GRÖNEMEYER MENSCH EMI
2	NEW	NENA 20 JAHRE—NENA FEATURING NENA WARNER STRATEGIC MARKETING
3	2	SANTANA SHAMAN ARISTA
4	3	THE ROLLING STONES FORTY LICKS VIRGIN
5	NEW	NIRVANA NIRVANA GEFFEN
6	4	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
7	13	SOUNDTRACK BUFFY "ONCE MORE, WITH FEELING" UNIVERSAL CLASSICS & JAZZ
8	NEW	CHRISTINA AGUILERA STRIPPED RCA
9	NEW	TORI AMOS SCARLET'S WALK EPIC
10	8	AVRIL LAVIGNE LET GO ARISTA

FRANCE

(SNEP/NOP/TITE-LIVE) 11/06/02

SINGLES

THIS WEEK	LAST WEEK	
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	MARIE JOHNNY HALLYDAY MERCURY
3	4	RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST
4	3	MUSIQUE STAR ACADEMY 2 MERCURY
5	7	PREMIER GAOU MAGIC SYSTEM NEXT
6	9	YOU DIDN'T EXPECT THAT BILLY CRAWFORD V2
7	5	TU ES MON AUTRE LARA FABIAN & MAURANE POLYDOR
8	8	MANHATTAN-KABOUL RENAUD/AXELLE RED VIRGIN
9	11	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
10	10	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	
12	15	I'M ALIVE CELINE DION COLUMBIA
15	NEW	DIE ANOTHER DAY MADONNA WARNER BROS.
17	21	NOS RENDEZ VOUS NATACHA ST PIER COLUMBIA
21	26	COMPLICATED AVRIL LAVIGNE ARISTA
22	30	SACHE OPHELIE WINTER WEA

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	STAR ACADEMY LES ANNEES BERGER MERCURY
2	NEW	LE 6-9 L'ALBUM ULM TV MARKETING
3	9	L5 RETIENS-MOI MERCURY
4	3	LORIE TENDREMENT EGP
5	1	ALAIN BASHUNG L'IMPRUDENCE BARCLAY
6	8	MOBY 18 MUTE LABELS
7	2	SANTANA SHAMAN ARISTA
8	4	PATRICK BRUEL ENTRE-DEUX RCA
9	5	RENAUD BOUCAN D'ENFER VIRGIN
10	10	NATACHA ST PIER DE L'AMOUR LE MIEUX COLUMBIA

CANADA

(SOUNDSCAN) 11/06/02

SINGLES

THIS WEEK	LAST WEEK	
1	1	ELECTRICAL STORM (IMPORT) U2 ISLAND/UNIVERSAL
2	3	A MOMENT LIKE THIS KELLY CLARKSON S/RCA/BMG
3	2	I AM MINE PEARL JAM EPIC/SONY
4	5	THE KETCHUP SONG (HEY HAH) LAS KETCHUP COLUMBIA/SONY
5	4	ELECTRICAL STORM U2 ISLAND/UNIVERSAL
6	7	CRY FAITH HILL WARNER
7	6	A SORT OF FAIRYTALE TORI AMOS COLUMBIA/SONY
8	NEW	SURRENDER LAURA PAUSINI ATLANTIC/WARNER
9	9	HELP ME NICK CARTER JIVE/BMG
10	8	GET READY SHAWN DESMAN VIK/BMG

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	
13	17	IN MY PLACE COLDPLAY EMI
18	22	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL
25	NEW	DIE ANOTHER DAY MADONNA WARNER
28	RE	MY IRON LUNG RADIOHEAD CAPITOL/EMI
29	NEW	WOULD YOU LIE? KATHY SOCE GTMR

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	SOUNDTRACK 8 MILE SHADY/INTERSCOPE/UNIVERSAL
2	NEW	NIRVANA NIRVANA DGC/GEFFEN/INTERSCOPE/UNIVERSAL
3	NEW	CHRISTINA AGUILERA STRIPPED RCA/BMG
4	1	ELVIS PRESLEY ELVIS 30 #1 HITS RCA/BMG
5	NEW	SHAGGY LUCKY DAY BIG YARD/MCA/UNIVERSAL
6	5	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG
7	4	SANTANA SHAMAN ARISTA/BMG
8	2	THE ROLLING STONES FORTY LICKS ABKCO/VIRGIN/EMI
9	6	FAITH HILL CRY WARNER
10	8	EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL

SPAIN

(AFYVE) 11/06/02

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	DIE ANOTHER DAY MADONNA WARNER
2	1	ELECTRICAL STORM U2 MERCURY/UNIVERSAL
3	2	ALL THE THINGS SHE SAID T.A.T.U. POLYDOR/UNIVERSAL
4	4	MON COEUR RESISTE ENCORE KATE RYAN VALE MUSIC
5	3	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG
6	5	THE SMILE HAS LEFT YOUR . . . SYLVER TEMPO MUSIC
7	NEW	WHAT'S YOUR FLAVA? CRAIG DAVID DRO/WARNER
8	NEW	PRAY LASGO BLANCO Y NEGRO
9	NEW	DONDE ESTAS ? JAIME URRUTIA DRO/WARNER
10	NEW	THAT FEELING DJ CHUS PRESENTS GROOVE FOUNDATION BLANCO Y NEGRO

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	
11	NEW	I AM MINE PEARL JAM EPIC
19	RE	WHATCHULOOKINAT WHITNEY HOUSTON ARIOLA/BMG

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	JOAQUIN SABINA DIMELO EN LA CALLE ARIOLA/BMG
2	NEW	VARIOUS OPERACION TRIUNFO II: GALA 2 VALE MUSIC
3	1	VARIOUS OPERACION TRIUNFO II: SINGLES GALA 0-1 VALE MUSIC
4	3	ALEX UBAGO QUE PIDES TU? DRO/WARNER
5	5	LUIS MIGUEL MIS BOLEROS FAVORITOS WARNER MUSIC
6	2	ISABEL PANTOJA DONDE EL CORAZON ME LLEVE MERCURY/UNIVERSAL
7	NEW	ESTOPA MAS DESTRANGIS ARIOLA/BMG
8	4	SANTANA SHAMAN ARIOLA/BMG
9	6	JOAN MANUEL SERRAT VERSOS EN LA BOCA ARIOLA/BMG
10	7	ELVIS PRESLEY ELVIS 30 #1 HITS RCA/BMG

AUSTRALIA

(ARIA) 11/04/02

SINGLES

THIS WEEK	LAST WEEK	
1	1	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
2	2	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	NEW	SKBER BOI AVRIL LAVIGNE ARISTA
4	4	THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN
5	NEW	INSIDE OUTSIDE SOPHIE MONK WEA
6	3	RAMP! THE LOGICAL SONG SCOOTER SHOCK
7	7	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
8	11	LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE
9	6	GANGSTA LOVIN' EVE FEATURING ALICIA KEYS INTERSCOPE
10	14	ALL SEATS TAKEN BEC CARTWRIGHT WEA

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	
34	34	LOVERBOY BOYSTAR 301
16	NEW	WHAT'S YOUR FLAVA? CRAIG DAVID WILDSTAR
17	NEW	DO IT WITH MADONNA THE ANDROIDS FESTIVAL
33	NEW	DISEASE MATCHBOX TWENTY ATLANTIC
34	NEW	SPIN (EVERYBODY'S DOIN' IT) VANESSA AMOROSI TRANSISTOR/BMG

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	NIRVANA NIRVANA GEFFEN
2	3	AVRIL LAVIGNE LET GO ARISTA
3	1	FOO FIGHTERS ONE BY ONE RCA
4	2	KASEY CHAMBERS BARRICADES & BRICKWALLS EMI
5	4	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
6	8	VARIOUS ARTISTS THE PANEL VOL. 3—LATEST COLLECTION LIBERATION/WEA
7	NEW	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
8	9	INXS DEFINITIVE MERCURY
9	10	EMINEM THE EMINEM SHOW INTERSCOPE
10	6	NELLY NELLYVILLE UNIVERSAL

ITALY

(FIMI) 11/04/02

SINGLES

THIS WEEK	LAST WEEK	
NEW		DIE ANOTHER DAY MADONNA WARNER BROS
2	1	ELECTRICAL STORM U2 ISLAND
3	2	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	NEW	I AM MINE PEARL JAM EPIC
5	3	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
6	4	PER ME E' IMPORTANTE TIROMANCINO VIRGIN
7	5	COMPLICATED AVRIL LAVIGNE ARISTA
8	NEW	IL PAESE DEI BALOCCHI POOH CGD
9	6	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
10	NEW	CI SONO ANCH'IO RIS CGD

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	
1	NEW	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA
12	NEW	WHAT'S YOUR FLAVA? CRAIG DAVID WILDSTAR
13	NEW	UN NUOVO BACIO GIGI D'ALESSIO RCA
31	31	LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE/VIRGIN
20	23	DOWN BOY HOLLY VALANCE LONDON

ALBUMS

THIS WEEK	LAST WEEK	
NEW		CARMEN CONSOLI L'ECCEZIONE UNIVERSAL
NEW		MINA LEI NO PDUS 4
1	1	SANTANA SHAMAN ARISTA
3	3	TIROMANCINO IN CONTINUO MOVIMENTO VIRGIN
2	2	ALEX BARONI SEMPLICEMENTE RICORDI/BMG
NEW		NIRVANA NIRVANA GEFFEN
4	4	THE ROLLING STONES FORTY LICKS VIRGIN
10	10	GIGI D'ALESSIO UNO COME TE RCA
13	13	LUCIO DALLA CARO AMICO TI SCRIVO . RCA
6	6	THE CRANBERRIES STARS—THE BEST OF THE CRANBERRIES ISLAND

Hits of the World is compiled at *Billboard*/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse™



Edited by Nigel Williamson

Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 11/09/02

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP COLUMBIA
2	2	DILEMMA — NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	NEW	DIE ANOTHER DAY — MADONNA WARNER BROS
4	3	ELECTRICAL STORM — U2 ISLAND
5	4	COMPLICATED — AVRIL LAVIGNE ARISTA/RCA
6	9	DIRRTY — CHRISTINA AGUILERA FEATURING REDMAN RCA
7	7	MARIE — JOHNNY HALLYDAY MERCURY
8	NEW	HEAVEN — DJ SAMMY & YANOU FEATURING DO DATA/BONNIER
9	12	RIEN QUE LES MOTS (TI AMORE) — UMBERTO TOZZI & LENA KA EAST WEST
10	5	LIKE I LOVE YOU — JUSTIN TIMBERLAKE JIVE
		HOT MOVER SINGLES
15	NEW	WHAT'S YOUR FLAVA? — CRAIG DAVID WILDSTAR
17	40	HEY SEXY LADY — SHAGGY FEATURING BRIAN & TONY GOLD MCA
20	23	PREMIER GAOU — MAGIC SYSTEM SONO/NEXT
24	28	YOU DIDN'T EXPECT THAT — BILLY CRAWFORD V2
31	NEW	CAN'T STOP LOVING YOU — PHIL COLLINS WEA
		ALBUMS
1	2	SANTANA — SHAMAN ARISTA
2	NEW	NIRVANA — NIRVANA GEFFEN
3	1	THE ROLLING STONES — FORTY LICKS VIRGIN/DECCA
4	3	ELVIS PRESLEY — ELVIS 30 #1 HITS RCA
5	4	FOO FIGHTERS — ONE BY ONE RCA
6	NEW	OAVID GRAY — A NEW DAY AT MIDNIGHT INT/EAST WEST
7	7	AVRIL LAVIGNE — LET GO ARISTA
8	9	HERBERT GRÖNEMEYER — MENSCH EMI
9	5	NELLY — NELLYVILLE UNIVERSAL
10	6	MARK KNOPFLER — THE RAGPICKER'S DREAM MERCURY

THE NETHERLANDS

(STICHTING MEGA TOP 100) 11/04/02

THIS WEEK	LAST WEEK	
		SINGLES
1	2	DILEMMA — NELLY FEATURING KELLY ROWLAND UNIVERSAL
2	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP COLUMBIA
3	7	DIRRTY — CHRISTINA AGUILERA FEATURING REDMAN RCA
4	4	ELECTRICAL STORM — U2 ISLAND
5	3	ALL THE THINGS SHE SAID — T.A.T.U. INTERSCOPE
		ALBUMS
1	1	FRANS BAUER — DICHT BIJ JOU SSM/SONY
2	4	THE ROLLING STONES — FORTY LICKS VIRGIN
3	10	SANTANA — SHAMAN ARISTA
4	3	KREZIP — DAYS LIKE THIS WEA
5	2	ELVIS PRESLEY — ELVIS 30 #1 HITS RCA

SWEDEN

(GLF) 11/01/02

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP COLUMBIA
2	4	DILEMMA — NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	2	ALL THE THINGS SHE SAID — T.A.T.U. INTERSCOPE
4	5	FLOORFILLER — A* TEENS STOCKHOLM
5	3	KOM IGEN LENA! — HAKAN HELLSTROM VIRGIN
		ALBUMS
1	3	CHICAGO — THE CHICAGO STORY—COMPLETE GREATEST HITS WARNER/STRATEGIC MARKETING
2	1	ELVIS PRESLEY — ELVIS 30 #1 HITS RCA
3	NEW	FOO FIGHTERS — ONE BY ONE RCA
4	4	HANS MARTIN — LANDET DAR SOLEN EJ GOR NER FRITUNA/EMI
5	6	MARK KNOPFLER — THE RAGPICKER'S DREAM MERCURY

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 11/05/02

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP COLUMBIA
2	10	DIE ANOTHER DAY — MADONNA WARNER BROS
3	3	OILEMMA — NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	5	DIRRTY — CHRISTINA AGUILERA FEATURING REDMAN RCA
4	4	LIKE I LOVE YOU — JUSTIN TIMBERLAKE JIVE
		ALBUMS
NEW		HANNE BOEL — BEWARE OF THE DOG CAPITOL
3	3	NIK & JAY — NIK & JAY CAPITOL
5	5	SORT SOL — CIRCLE HITS THE FLAME —THE BEST OF UNIVERSAL
1	1	NORAH JONES — COME AWAY WITH ME BLUE NOTE
2	2	CELINE DION — A NEW DAY HAS COME COLUMBIA

NORWAY

(VERDENS GANG NORWAY) 11/04/02

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ASEREJE/THE KETCHUP SONG — LAS KETCHUP COLUMBIA
2	2	OILEMMA — NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	3	ALL THE THINGS SHE SAID — T.A.T.U. INTERSCOPE
5	5	DIRRTY — CHRISTINA AGUILERA FEATURING REDMAN RCA
NEW		OIE ANOTHER OAY — MADONNA WARNER BROS
		ALBUMS
1	1	BJORN EIOSVAG — TALT COLUMBIA
NEW		OE LILLOS — MIDT I BEGYNNELSEN UNIVERSAL
NEW		HAKAN HELLSTROM — DET AR SA JAG SOGER DET VIRGIN
3	3	ODD BORRETZEN & LARS MARTIN MYHRE — KELNER GYLDEN
NEW		NIRVANA — NIRVANA UNIVERSAL

NEW ZEALAND

(RECORD PUBLICATIONS LTD) 11/04/02

THIS WEEK	LAST WEEK	
		SINGLES
1	1	THE TIDE IS HIGH (GET THE FEELING) — ATOMIC KITTEN VIRGIN
2	14	OILEMMA — NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	2	ROUND ROUND — SUGABABES ISLAND
4	3	COMPLICATED — AVRIL LAVIGNE ARISTA
5	39	ELECTRICAL STORM — U2 ISLAND
		ALBUMS
NEW		THE DATSUNS — THE DATSUNS SHOCK
1	1	THE ROLLING STONES — FORTY LICKS VIRGIN
NEW		ATOMIC KITTEN — FEELS SO GOOD VIRGIN
2	2	DISTURBED — BELIEVE REPRISE
5	5	AVRIL LAVIGNE — LET GO ARISTA

PORTUGAL

(PORTUGAL/AFP) 11/08/02

THIS WEEK	LAST WEEK	
		SINGLES
1	1	ELECTRICAL STORM — U2 ISLAND
NEW		OIE ANOTHER DAY — MADONNA WARNER BROS
NEW		I AM MINE — PEARL JAM EPIC
3	3	WHENEVER, WHEREVER — SHAKIRA EPIC
6	6	A LITTLE LESS CONVERSATION — ELVIS PRESLEY VS JXL RCA
		ALBUMS
NEW		U2 — THE BEST OF 1990-2000 ISLAND
1	1	LAS KETCHUP — HIJAS DEL TOMATE COLUMBIA
3	3	MADREDEUS & FLEMISH RADIO ORCH. — EUFORIA CAPITOL
2	2	THE ROLLING STONES — FORTY LICKS VIRGIN
4	4	DIANA KRALL — LIVE IN PARIS VERVE

ARGENTINA

(CAPIF) 11/04/02

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	LOS NOCHEROS — LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
NEW		MAMBRU — MAMBRU BMG
NEW		JOAN MANUEL SERRAT — VERSOS EN LA BOCA BMG
4	4	DIEGO TORRES — UN MUNDO DIFERENTE BCA
3	3	ELVIS PRESLEY — ELVIS 30 #1 HITS RCA
5	5	RITA LEE — BOSSA 'N BEATLES LIDERES
NEW		LUIS MIGUEL — MIS BOLEROS FAVORITOS WEA LATINA
12	12	THE ROLLING STONES — FORTY LICKS VIRGIN
NEW		MANA — REVOLUCION DE AMOR WEA LATINA
NEW		LUIS MIGUEL — MIS ROMANCES WEA LATINA

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CHRISTINA AGUILERA Stripped (B)	2			8		3				
EMINEM The Eminem Show (U)	8					10		9		
AVRIL LAVIGNE Let Go (B)	9			10		6		2		
NELLY Nellyvilla (U)			8					10		8
NIRVANA Nirvana (U)	3	10	3	S		2		1	6	
ELVIS PRESLEY Elvis 30 #1 Hits (B)				6		4	10	S		S
THE ROLLING STONES Forty Licks (E)				4		8			7	2
SANTANA Shaman (B)	4			3	7	7	8		3	3



FEMI KUTI

RUSSIAN DOLLS: Making an impact on the charts internationally is Russian duo **T.a.t.u.**, whose debut album, *200 Kmh in the Wrong Lane*, sold more than 1 million copies across Eastern Europe before its launch elsewhere in October. The first single from the teenage-girl act, "All the Things She Said" (Interscope), deals with a lesbian relationship and has topped charts in Spain and Italy and reached No. 2 in Holland, Norway, and Sweden. With additional chart success in Belgium and Finland, the track has also reached No. 19 on the *Music & Media* Hot 100 Singles Eurochart. "France, Germany, and the U.K. are all coming on board, too," Universal Music Russia managing director **David Junk** says. "This is making headlines here in T.a.t.u.'s homeland as the first-ever Russian pop act to reach a global audience. This is a real reward after years of hard work in this difficult market." **ALEKSEY KRUZIN**

THE OLD FELA: The fifth anniversary of the death of legendary Nigerian bandleader and Afrobeat pioneer **Fela Kuti** was marked last month by a series of memorial concerts organized by his son, **Femi Kuti**. "He's still with us and always will be," says Femi, whose own contemporary Afrobeat album, *Fight to Win*, was released internationally on Universal in 2001. On the weekend of Oct. 18-20—days after what would have been Fela's 64th birthday—South African veteran **Hugh Masekela** was among those who performed at three UNICEF-sponsored memorial concerts at the Shrine, the Lagos club Femi opened two years ago that bears the legend "Fela Lives!" above the entrance. The following weekend, Femi and his band **Positive Force** again devoted their performance to Fela's music. "Five years after his death, Fela is still the biggest name in Nigerian music," confirms **Jahman Anikulapo**, deputy editor of Nigerian daily newspaper *The Guardian*. The anniversary also sees the release of *Red Hot + Riot* (Universal), a Fela tribute album in the ongoing Red Hot series that features Femi and various African musicians alongside **Macy Gray**, **Sade**, **D'Angelo**, and others. **NIGEL WILLIAMSON**

BEFORE THE FLOOD: Greek band **Raining Pleasure** is to step into other European territories next year with its latest release, *Flood: (Coming of a) Great Quantity of Water* (Chrysalis). To date, it has sold 15,000 units in Greece, topping local charts for weeks. The 12-track album, produced by Athens-based studio wizard **Coti K**, has won airplay on diverse radio stations with its catchy, crossover pop and well-articulated English lyrics. "It's not merely rock," the band's frontman, **Vassilikos**, explains. Minos-EMI managing director **Miltos Karadsas** says, "Raining Pleasure is a main priority right now." The group is also enjoying substantial exposure, thanks to several TV ads for a local mobile-phone company. **MARIA PARAVANTES**

HOOVERING UP: With 265,000 units sold of the group's previous album, *Magnificent Tree*, expectations are high for **Hooverphonic's** fourth release, *Hooverphonic Presents Jackie Cane* (Columbia). The band, slimmed down to a trio and headed by music genius **Alex Callier**, explains that the title refers to a character in one of the songs on the previous album, released in 2000. At the time of writing, the new album heads the Flemish chart and is No. 3 in Wallony, held off only by **the Rolling Stones** and **Elvis Presley**. The 13 songs constitute a musical biography of pop star **Jackie Cane**, but Callier prefers not to call it "a concept album." "Each song is a story in its own right," explains **Gino Moerman**, A&R director of Sony Music Benelux. With more than 100,000 units already sold and chart positions in five territories, the album looks set to comfortably exceed the success of its predecessor. **MARC MAES**

HONG KONG HERO: Musicians and politicians alike are paying tribute to Hong Kong's **Roman Tam**, who died Oct. 18. at age 52 of liver cancer. "Roman was a superstar of our generation," Hong Kong financial secretary **Anthony Leung** says. Tam, whose career spanned 30 years and 56 albums, was known as the "godfather of Canto-pop" for his influence on the current generation of Hong Kong artists, many of whom he personally mentored. He emerged in 1967 with the band **Four Steps** and at his height in the '70s and '80s won a following throughout Asia. He was the first Asian artist to play London's Royal Albert Hall and New York's Carnegie Hall. In his songs, he charted Hong Kong's dramatic growth and change in recent decades, and his "Under the Lion Rock" became an anthem in the economic slump of the early '90s. He retired in 1996, although he continued to occasionally make charity appearances. **ADAM WILLIAMSON**

Listeners Tune In To CB's Wavelength

'Amazing Brass' Is Set To Build On Canadian Quintet's Classical-Crossover Success

BY LARRY LeBLANC

TORONTO—During a career spanning 32 years and a 50-album catalog, the Canadian Brass (CB) has built a venerable classical-crossover domain while setting the standard for brass chamber ensembles globally.

That remarkable standard is evident on the CB's current album, *Amazing Brass*, a two-disc, 5.1 surround-sound DVD/CD set to be released Tuesday (12) in Canada by Linus Entertainment and distributed nationally by Warner Music Canada. The album was issued in Europe Oct. 15 by Hamburg-based Pinnrekk Records. Further releases are to follow.

Booked by International Creative Management, Toronto-based CB has a sizable international following and plays around 100 dates a year. It has performed with leading symphony orchestras in the U.S., Canada, Europe, and Japan.

The quintet consists of two founding members, Gene Watts (trombone) and Chuck Daellenbach (tuba), as well as Ryan Anthony (trumpet) and Jeff Nelsen (French horn), who joined in 2000, and Joe Burgstaller (trumpet), who joined last year.

Produced by Dixon K. VanWinkle, the 17-track album is a newly recorded retrospective of familiar CB repertoire with three new tracks: "Tommy Dorsey Medley," "Glenn Miller Songbook," and Michael Kamen's commissioned, "Quintet," specifically written for CB.

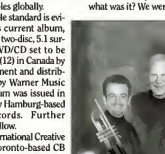
"People at performances had been asking what we had with the new guys on it," Daellenbach says. "We didn't have anything, so we planned these sessions to display the incredible talents of these young players."

Linus president/CEO Geoff Kulawick is jubilant about landing CB, which has previously recorded for such major labels as CBS Masterworks, Phillips, and RCA. "They are a household name in Canada," he says. "When I heard out they were recording without having a label, I immediately got in touch."

Daellenbach says the match-up with the Toronto-based label was fortuitous. "We wanted to take more control of our destiny and create our own product," he says. "Then we just hit it off with Geoff. He's really into this."

Much of CB's success can be attributed to its members breaking down the rigid conventions surrounding classical music while reaching a wider musical public that most of their tradition-bound colleagues didn't care to admit existed. Also, they expanded the range for brass ensembles by extending their repertoire from baroque and classical to the newest sounds in concert music and jazz.

"Brass repertoire is not something that many people race out to buy," points out Thom McAuliffe, specialty music buyer at HMV Canada, which has 97 stores nationally. "A quintet that has made brass-music popular is a rare thing. But the Canadian Brass has been so original and so innovative."


CANADIAN BRASS

Daellenbach recalls, "When we began, there was an idea [by critics] that our performance was too approachable. We couldn't be classical music, and they knew it wasn't pop—what was it? We were trying to figure out how we could make performances interesting so audiences would want to see us again."

Early on, CB's comic high-jinks onstage earned it the moniker "the Marx Brothers of classical brass," and humor remains an integral part of its performances. "We are comfortable enough onstage to be ourselves," Daellenbach says. "When something is funny, it's funny. We are just being ourselves and sharing what we find exciting about music."

CB came together in 1970 under the impetus of Watts, then playing in the National Ballet Orchestra in Ottawa, who sought musicians to play permanently with him. Eventually, he gathered together the original lineup of CB, at first named the Canadian Brass Ensemble. In 1971, CB joined the Hamilton Philharmonic in Hamilton, Ontario, as artists-in-residence. Under its contract, it played as part of the Hamilton Philharmonic and did CB concerts for local school audiences.

By 1973, the band had met Eleanor Sniderman—then-wife of Toronto music retailer Sam Sniderman, who operated the national Sam the Record Man chain. She negotiated a recording deal for it with Toronto-based Boot Records, co-owned by Canadian country music icon Stompin' Tom Connors, and produced its first album, *Canadian Brass* (1974).

A break with the Hamilton Philharmonic came in 1977, when CB was invited to do a 10-date tour of China. "China was a thrill of a lifetime," Daellenbach says. "We were the first foreign musicians there after the smashing of the Gang of Four [the dominant political grouping in the People's Republic of China during the early 1970s, which was removed from power after Chairman Mao's death in 1976].

"We caught a slice of history that was quite unique," he continues. "Chinese organizers were quite concerned about us playing ragtime—they saw a title they recognized like that, they crossed it off."

Today, while Watts guides CB's musical direction, Daellenbach handles its business interests, including overseeing a collection of 200 brass works and four educational books published by Hal Leonard in Milwaukee.

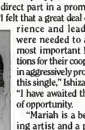
"The Hal Leonard relationship has been fantastic for us," Daellenbach says. "[Sales of] the educational books have gone over the 400,000-unit mark. Barely a night goes by on tour that kids don't come up with those books and ask us to autograph them."

Head Of Universal Japan In Front Line Of Battle For Carey

BY STEVE McCLURE

TOKYO—Universal Japan president/CEO Kei Ishizaka is going into battle for Mariah Carey.

"An attack led by a commander in the front lines can lead to maximum success, like the shoguns did in history," Ishizaka says, explaining why he is personally leading the promotional team pushing Carey's new single, "Through the Rain."


ISHIZAKA

On Oct. 30, Ishizaka and members of Universal's special 20-strong "Mariah Room" promotional team began visiting key FM radio stations in Tokyo, Yokohama, Nagoya, and Osaka to push "Through the Rain," which Universal is releasing Nov. 27 here.

It's almost unheard-of for a Japanese record-company president to take such a direct part in a promotional effort. "I felt that a great deal of experience and leadership were needed to ask the most important FM stations for their cooperation in aggressively promoting this single," Ishizaka says. "I have awaited this kind of opportunity.

"Mariah is a best-selling artist and a popular icon in Japan," he adds. "I am proud to hear that she wants to cultivate and deepen a relationship with the Japanese market. I needed no convincing to be part of Mariah's promotion team, and I look forward to proving her popularity in this market with great sales figures."

NEWSLINE...

Virgin Megastores and Ivors Live, a subsidiary of the British Academy of Composers and Songwriters, have partnered to launch a concert spin-off to Britain's prestigious Ivor Novello Awards. As part of the four-year, £1 million ($1.56 million)

deal, the retailer becomes title partner and headline sponsor of the Ivors Live concert, which will premiere May 23, 2003, at London's Royal Albert Hall, the day after the annual lunch and awards gala. More than 4,000 tickets will be sold for the event, which will feature performances by 2003 Ivors nominees, plus winners from past years. Recipients at the 2002 event in May included U2, Sting, Dido, Kate Bush, and ABBA's Benny Andersson and Björn Ulvaeus (*Billboard Bulletin*, May 24). Virgin Megastores says it will dedicate a portion of its 2003 marketing budget to support the event. Virgin Megastores brand and business-development director Jenny Wilson calls the deal "a real reflection of our commitment to the industry as a whole." **LARS BRANDLE**

Spain's CD-driven TV-music phenomenon *Operacion Triunfo* (*Billboard*, Jan. 12) has won two awards in the 49th Premios Ondas, organized by Radio Barcelona to acknowledge achievements in radio, TV, cinema, and music. The Premios Ondas ceremony will be held Nov. 28 in Barcelona, but winners are always announced in advance. There are 11 music categories, with the winners selected by a music-industry and media jury. There are also two special achievement awards. The best album award was shared by all the CDs that were released under the *Operacion Triunfo* banner, which collectively sold several million units in Spain. The TV talent show's most successful solo artist is David Bisbal, whose album, *Corazón Latino* (Latin Heart), on indie label Vale Music has shipped nearly 1 million units in Spain, according to the company. *Operacion Triunfo* was also named best TV entertainment program. **HOWELL LLEWELLYN**

London-based music-venue/festivals operator Mean Fiddler Music Group (MFMG) has relaunched the city's country music station, Ritz 1035, as Mean Country 1035, promising an updated take on the genre. The new name reflects the London AM station's change of ownership following its acquisition earlier this year by MFMG from former owners the Ritz Music Group. On Oct. 16, the U.K.'s Radio Authority finally gave its approval for the transfer of the station's broadcast license from Ritz to MFMG; the station relaunched on air Oct. 20. The authorities had been in some delay, in particular, in separating the assets of Ritz 1035, MFMG did not take on debts the station's previous owners accrued. A number of Ritz 1035 staffers claim they are still owed substantial sums of money. Mean Country 1035 will playlist such alt-country/Americana acts as Lambchop, Ryan Adams, and Sparklehorse, plus crossover artists like Beth Orton, Bruce Springsteen, and Badly Drawn Boy, in addition to the more traditional country fare formerly aired by Ritz. **JON HEASMAN**

The annual MidemNet conference in Cannes will run to a second day for the first time in January 2003, with a number of senior industry figures, including MidemNet keynote speaker Hilary Rosen, chairman/CEO of the Recording Industry Assn. of America, on hand to offer their thoughts on how the global music industry can survive the onslaught of digital delivery formats and capitalize on new technology. Stephane Cambefis, program and conference director for the MIDEM trade fair and MidemNet, says: "MidemNet will be on Saturday, Jan. 18, 2003. Then, on the following day, we'll have two mentoring sessions. These will allow participants to address specific points to [MidemNet] panelists and ask tough questions that concern their individual businesses. It'll be much more constructive." In addition to Rosen, other high-profile speakers will include Michel Lambot, president of Europe's independent labels association IMPALA and co-chairman of the Belgian music group PIAS; David Fester, GM of Microsoft's digital-media division; and Dave Stewart, U.K. artist and entrepreneur. **JULIANA NORANTENG**

The U.K.'s Copyright Tribunal has been called on to intervene in a dispute between the Performing Right Society (PRS) and the Assn. of British Concert Promoters (ABCP) about the collecting society's plans to raise the tariff applied to live classical concerts and recitals. The ABCP opposes a PRS plan to increase the fee it receives from promoters, event organizers—and, in some cases, venue owners—for large concert events featuring music by its members. The fee has been rising in annual increments since July 2000; the plan is to raise it from the 2000 level of 3.3% of box-office receipts to 7.3% by 2007. It currently stands at 4.8%. PRS maintains that its classical members have long held that they are not properly compensated for U.K. performances of their works and claims that the planned tariff increases "will bring the U.K. nearer to parity with European states." A hearing on the matter is expected in first-quarter 2003. **LARS BRANDLE**

As Domestic Sales Decline, Australia's Sanity Sees Future In U.K. Market

This story was prepared by Christie Eliezer in Melbourne and Lars Brandle in London.

Faced with a decline in comparable-store sales for the three months to September in its native Australia, Sydney-based music retailer Sanity Music Entertainment is looking for a greater share of the U.K. market; the company's founder suggests that in a few years, its turnover from Britain could outstrip that of the Australian operation.

One year after purchasing 77 outlets in the under-performing Our Price chain from Virgin Entertainment Group (VEG) (*Billboard*, Oct. 13, 2001) and immediately claiming 5% of the U.K. music-retail market, Sanity announced Oct. 24 that it has acquired 41 more VEG stores.

Sanity's parent owner, Brazin, will only pay for inventory valued at £2.8 million ($4.4 million) and take over the stores' leases, with £1 million ($1.56 million) of that cash in the form of a loan from VEG, repayable in early 2004. The U.K. stores, currently trading under the name V.Shop, will all be rebranded as Sanity outlets. Fixtures, fittings, and computer equipment are being acquired at nil value. According to Brazin, six of the stores have subsidized rent agreements until agreed sales targets are met. No job losses are expected.

Sanity Entertainment U.K. managing director Shane Fallscheer says that about 15 stores from the earlier deal with VEG have been rebranded since the acquisition; he claims double-digit sales growth for all of them. "All the signs for the Sanity refits are very strong, and we intend to break the back of the rest of the stores that aren't [yet] refitted next year," he says. Sanity founder and CEO Brett Blundy says this would double the chain's U.K. market share.

According to Andy Randall, managing director of VEG's Virgin Retail division, the deal with Sanity was precipitated by "significant success" with its trial stores across the U.K. and Ireland, under the Virgin Megastore Xpress banner. "We've been looking for an opportunity to possibly offload [the remaining V.Shops]," he says. "In a stroke, we get rid of stores that really wouldn't have figured in our portfolio for years to come. We didn't see them suitable for conversion."

Randall says the new Megastore Xpress outlets offer "more range and more authority." He cites extra sales on reggae, hip-hop, R&B, metal, and a larger range of DVD product. "You can quite clearly see our intent there," he says. "We are consistently seeing turnarounds of 30% as a result of [the] conversion to Megastore Xpress." To date, VEG has converted 18 V.Shops to the Megastore Xpress brand, and its plans call for the rebranding of 37 other V.Shops within the month. "We will end up with 167 stores," Randall says, "which by store number makes us the biggest single-branded [music] retailer in the U.K."


FALLSCHEER

U.K. music-market leader HMV currently has 155 stores in the U.K. and Ireland. It will have 163 by the end of the year, with its 150th outlet in the U.K. alone due to open later this month. HMV claims 25.2% of the U.K. music market in volume terms, according to figures from the Official U.K. Charts Co.

Fallscheer says he expects the new batch of former VEG stores to make a profit of $1 million Australian ($560,000) between now and June 30, 2003. In the long term, Brazin aims to have 200 Sanity stores in the U.K.; it has 300 in Australia, trading as Sanity Music and as Dance Arena.

Like many retailers in Australia, Sanity promotes itself both as a music outlet and a DVD store. According to recently published figures from the International Federation of the Phonographic Industry, recorded-music sales (based on shipments) in Australia were down 6% in value and 3.8% in unit terms in the first six months of 2002, compared with the same period last year. Blundy describes the current situation as "the worst I've seen in my 22 years in music retail. It's going to be tough for a couple more years."

But DVD offers a different picture. According to the Australian Music Retailers Assn., DVD sales Down Under increased tenfold in the past 12 months. Nonetheless, Blundy insists DVD suppliers are "being brutal about making their sales without any regard for the business in the long run. They [should] keep prices up and create a value in DVD rather than give the wrong perception to customers." He predicts that within 12 months, "DVD will be 50% of our business in the U.K. and not much behind that in Australia."

Elsewhere, Sanity expects to have a presence in Asia within two years, although its focus on the U.K. will keep it out of the U.S. for the time being. Blundy says, "We would love to be in America, but there's nothing on the horizon. If an opportunity arises, we'd look at it. But it's a different market, and there's too much to do in the U.K."

Spain Calls For Government Support On Music Exports

BY HOWELL LLEWELLYN

MADRID—Spanish music-industry insiders have slammed the Spanish government for failing to keep up with their European neighbors in providing state assistance in selling domestic music abroad.

The criticism was aired Oct. 30 during a multi-industry debate here called "Spanish, An Asset With an International Vocation," organized by the Spanish Institute of Foreign Trade (ICEX), the Casa de America private cultural foundation, and Spain's authors and publishers society, SGAE.


GALINDO

Several European countries now have official cultural export offices, whose aims include boosting the overseas sales of national music. Referring to such government initiatives, SGAE secretary general Francisco Galindo says, "I have nothing but envy for the Belgians, Scandinavians, the Dutch, and especially the French." Galindo says the Spanish government "behaves as if music does not exist."

But subsequent to the debate, *Billboard* has learned that one new music-export initiative will debut early next year. Unlike the efforts in other countries, though, it will be a private-sector venture. Under the banner BOA International, the initiative will launch at the MIDEM trade fair January 2003 in Cannes. The prime mover in the scheme to boost exports is Madrid-based indie distributor BOA, which will push domestic releases from BMG, Warner, DRO East West, and Sony to its export partners.

BOA Records director Fernando Luarces tells *Billboard*: "The idea was born out of our own experiences as a leading Spanish distributor and No.1 Spanish hip-hop operator, in which we constantly face the problem of lack of official support."

The only exception to this is the ICEX, which is part of the economy ministry. "But, ICEX apart, since SGAE began actively promoting Spanish music at international music trade fairs—such as MIDEM and PopKomm—some 10 years ago, not one Spanish public institution has understood that the export of Spanish music constitutes a great business opportunity," Galindo told the audience at the debate.

Hans-Jürgen Ploenes, Latin director of Germany's annual PopKomm trade fair—held each August in Cologne—said he was regularly in touch with German-radio music programmers and could vouch that "Spanish music has little importance in Germany, compared to French music, for example. Spanish acts have a disadvantage in Central Europe in general."

Ploenes cited the French music-export bureau as an example of how governments should relate to their domestic music industries. "In 1992, French domestic repertoire sold 2 million albums outside France. The bureau was set up in 1993, and by 2000, sales of French domestic repertoire abroad were up to 32 million albums."

Looking further afield, Inma González, the cultural attaché of the Spanish embassy in Beijing, noted that the Far East was "a huge potential market in which nobody in Spain has yet invested a minimum of time or money."

Sony Music Entertainment Spain president José María Cámara claimed, "The [Spanish] administration is not grasping the opportunity open to it. It looks the other way, while Spanish CD pirates sell illegally in the streets with impunity. What Spain needs is a multi-national Spanish label or a process of pushing Spanish-language awareness within multinationals that have offices here."

Noting that the International Federation of the Phonographic Industry's figures for 2001 show Spain as the world's seventh-largest music market, Cámara said: "Somebody should tell the administration to take the initiative and create incentives to export Spanish music."

France To Get More Music On TV

Music Channels Will Feature Heavily On New Digital-TV Platform

BY EMMANUEL LEGRAND

PARIS—The French music industry has welcomed an announcement that music channels will heavily feature on the country's new terrestrial digital-TV platform, due to be launched at the end of 2004.

On Oct. 23, broadcasting authority the CSA allocated slots on the free digital service to 16 projects, of which two are music channels—the Lagardère conglomerate's iMCM and broadcaster RTL's M6 Music (which is already available on satellite and cable platforms). Leading French radio group NRJ was also allocated a slot on the free service for NRJ TV, which will include a 50% music component in its programming.


BAUDECROUX

The prospect of having "2½" music channels on the digital platform has pleased French record labels. "This was a happy surprise," says Jerome Roger, director general of indies organization UPFI. "We knew there would be at least one, but 2½—that's a lucky draw."

Hervé Rony, his counterpart at International Federation of the Phonographic Industry affiliate SNEP, says, "It is a good configuration. The most pessimistic were confounded, and we will not be able to say any longer that there is no music channel in France."

NRJ Group chairman Jean-Paul Baudecroux was delighted by the outcome. "We are very happy—this is a great decision for us," he says. "And the surprise for many, I guess, is that it is not [completely] a music channel, even if we are going to play a lot of music. This is a brand-new area for us to get into. It's a new business, but it remains connected to our core radio business."

UPFI and SNEP jointly lobbied the CSA to ask for more than one music channel. As a terrestrial channel, M6 had the automatic right to one channel, and it was certain that M6 Music would be chosen. The labels bodies were adamant that this would create a quasi-monopoly by M6—which is partly owned by Bertelsmann's RTL Group—in the field of music TV. "We were worried," Roger admits, "and that's why we fought. It is not that we were against M6, but we were concerned that there would not be enough diversity of operators. There is a lot of diversity in music, and we were not sure that only one channel would cater for all."

Terrestrial digital TV is expected to launch in France at the end of 2004 and should replace analog distribution. Consumers will access the digital platform by acquiring a decoder, which will sell for 155 euros ($146.50). "As opposed to cable or satellite, access to the digital platform will be very easy, as it will just take a few euros for the decoder [and] access [to] many free channels," Baudecroux says. "We are strong believers in the potential of the technology."

Events Calendar

NOVEMBER

Nov. 13, **Spirit of Life Award Gala Honoring Phil Collins and Steven T. Florio**, presented by the Fashion and Media Industry for City of Hope, Cipriani, New York. 212-707-2033.

Nov. 13-17, **14th Annual Western Music Festival**, sponsored by the Western Music. Assn. (WMA), Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14, **First Annual Club Musica Latina Awards**, Loews Hotel, Miami Beach. 305-861-3545.

Nov. 14, **MTV Europe Music Awards**, Palau Sant Jordi Stadium, Barcelona. 44-207-284-7777.

Nov. 14, **Western Music. Assn. (WMA) Awards**, Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14-16, **Bing!: Crosby and American Culture**, presented by and held at the Hofstra Cultural Center, Hofstra University, Hempstead, N.Y., 516-463-5669.

Nov. 26, **Oye! Mexican National Awards for Recorded Music**, Auditorio Nacional, Mexico City. 525-281-6035.

DECEMBER

Dec. 4, **International Recording Media Assn.'s (IRMA) Annual Marketing Summit**, Roosevelt Hotel, New York. 609-279-1700.

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Dec. 12-14, **2002 Aspen Artist Development Conference**, St. Regis Hotel, Aspen, Colo. 970-544-8292.

JANUARY

Jan. 5-7, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-331-2958.

Jan. 8-11, **30th Annual International Assn. for Jazz Education Conference**, Fairmont Royal York, Sheraton Centre, Crowne Plaza Centre, and Metro Toronto Convention Centre, Toronto. 610-667-0501.

Jan. 9-11, **Noorderslag Music Seminar**, De Oosterpoort, Groningen, Netherlands. noorderslag.nl.

Jan. 13, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 19-23, **MIDEM 2003**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 28-Feb. 2, **Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCD Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb. 6-8, **Ninth Annual Billboard/ Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

MARCH

March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center, Austin. 512-467-7979.

March 16-19, **2003 NARM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*

FOR THE RECORD

The title of Columbia R&B newcomer Vivian Green's debut album is *A Love Story*, due in stores Tuesday (12) ("A Classic 'Love Story,' *Billboard*, Nov. 9). The singer/songwriter's lead single is "Emotional Rollercoaster."



Breathe In. Sixpence None the Richer recently shot the video for its current single, "Breathe Your Name," at an abandoned hotel in Los Angeles, utilizing some 100 extras in the clip. Pictured on the scene, from left, are Sixpence's Matt Slocum and Leigh Nash and director Brandon Dickerson of Merge Films. "Breathe Your Name" is currently inside the top 20 on the *Billboard* Adult Top 40 chart (see story, page 19).

Life Lines

Richard Harris, 72, of Hodgkin's disease, Oct. 25 in London. Though best-known for a prolific acting career that included roles in *A Man Called Horse*, *This Sporting Life*, and, most recently, *Harry Potter and the Sorcerer's Stone*, Harris won a Grammy Award in 1973 for best spoken-word recording for *Jonathan Livingston Seagull*. He was also nominated for a Grammy for best contemporary pop vocal performance, male, for the 1968 hit "MacArthur Park," which reached No. 2 on The Billboard Hot 100. The single was part of *A Tramp Shiming*, which was nominated for an album of the year Grammy and went to No. 4 on The Billboard 200.

Donald Gooch, of complications from surgery, Oct. 30 in Los Angeles. Gooch began a long career as a recording engineer in Motown, later recording for acts like Jefferson Airplane and Crosby, Stills & Nash. He is survived by three children.

Solution to this issue's puzzle (page 122)

M	E	R	C	I		M	I	N	T	S		B	M	W
A	R	O	A	O		A	T	A	R	I		O	O	H
J	I	M	M	O	R	R	I	S	O	N		U	T	E
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Lonnie Donegan, 71, Dies

'Skiffle King' A Major Influence On Rock'n'Roll

BY PAUL SEXTON

LONDON—Lonnie Donegan, widely known as "the king of skiffle," died in his sleep in the early morning hours of Nov. 3 in the city of Peterborough in England. He was 71.

Donegan collapsed suddenly while staying with friends during a U.K. tour and died later in the presence of his wife Sharon, and son Peter, one of his seven children by three marriages.



DONEGAN

Born Anthony James Donegan on April 29, 1931, he was hailed by a subsequent generation of U.K. performers—including George Harrison, Mark Knopfler, and Van Morrison—as its chief musical inspiration in the nascent days of rock'n'roll. He first charted with a version of Leadbelly's "Rock Island Line" in January 1956, a U.K. No. 8 that also reached No. 8 on The Billboard Top 100. He went on to have 16 more U.K. top 10 hits through 1962, including the No.1 singles "Cumberland Gap," "Gamblin' Man/Puttin' On the Style," and "My Old Man's a Dustman."

Donegan established his own publishing company, Tyler Music, in the mid-'50s, enjoying notable successes in the '60s with international hits by Tom Jones and the Moody Blues. He continued to tour in recent years despite a series of heart attacks; his last live performance was Oct. 30 in Nottingham, England. A private funeral is being arranged, to be followed by a more public memorial.

Good Works

SMOKEY'S MIRACLE: Singer/songwriter **Smokey Robinson** will entertain guests at the 2002 Covenant With Youth Dinner Gala Nov. 13 at the Regent Beverly Wilshire hotel in Los Angeles. This year's dinner will raise money for the Employment Skills Program, which provides educational assistance and job-readiness training for homeless, at-risk youth. Contact: **Camilla Fong** at 323-957-7425.

PICTURING FREEDOM: Country star **Kenny Rogers** is among the artists who captured their idea of freedom on film for Freedom: A Story in Pictures, an exhibition/auction featuring the photographs of celebrities in music, sports, TV, and movies. Presented by the Starbright Foundation, the money raised by the auction will go toward programs that help seriously ill children live with their illnesses. The photographs are available on ebay.com until Nov. 12. Contact: **Claire Cook** at 615-329-2303.

DOWNLOADABLE LOVE: "Love Will Come Through," the new track featured on the *Moonlight Mile* soundtrack by U.K. rock group **Travis**, will be available Nov. 15 as a paid download on the band's official Web site. Proceeds from the single will benefit the U.K.'s Spinal Injuries Assn., in recognition of the spinal injuries suffered earlier this year by Travis drummer **Nell Primrose** in a swimming accident. For more information, log on to travisonline.com.

Hastings Finds Strength In Diversity

CEO Relates How A Variety Of Product Keeps The Specialty Music Chain Afloat

BY ED CHRISTMAN

AMARILLO, Texas—Hastings Entertainment's broad product offering is helping the chain remain healthy, despite the weakening performance of its music category. That's the message that Hastings CEO John Marmaduke sent to vendors during a presentation and Q&A session with them during the chain's Oct. 1-6 convention, held here.

"The average consumer has added 300 hours a year for entertainment," he said. "But today's consumer is agnostic on formats and configuration. There isn't a loyal consumer. If you find one, let me know."

Consequently, Hastings Entertainment's diverse offering—which includes books, magazines, music, videogames, software, movies, candy, and a café—meets all the consumers' entertainment needs. While other music merchandisers for the past five years have been moving to duplicate the broad home-entertainment-software concept that Hastings has pioneered since its founding in 1972, their heavier dependence on music has most of them suffering 5%-15% comparable-store declines this year. Hastings, meanwhile, enjoyed a 4.9% same-store increase during its second fiscal quarter ended July 31, according to its most recent financial filing with the Securities and Exchange Commission.

NOT IMMUNE TO LOSS

But even that strong performance wasn't enough to stop the company from suffering a net loss of $1.6 million, or 14 cents per share, on sales of $115 million during that quarter. For the six-month period ended July 31, Hastings had a net loss of $1.05 million, or 9 cents per share, on sales of $180.6 million. Operating loss during that time was $1.4 million.

In other financial news, the company's revolving credit facility, supplied by Fleet Retail and the CIT Group/Business Credit, has been upped $10 million to $80 million and extended for two years so that it now matures on Aug. 20, 2005. By July 31, Hastings had drawn down $42.3 million in outstanding borrowings and had availability under the loan's borrowing formula of $22.5 million, of which $10 million was subject to be held in reserve.

"We build a category killer for small-town America," Marmaduke told vendors. That strategy, for example, allows Hastings to "build a bigger book department than you could afford on a stand-alone basis, so the sum is bigger than the parts."

Hastings traditionally has stayed in tertiary markets with populations of 30,000 to 50,000 but is looking to mine opportunities in even smaller markets, Marmaduke reported. Its "store F" concept is for markets with populations of less than 10,000, while its "store E" concept is for markets of 15,000 to 20,000 people. He said Hastings management estimated that there are 1,000 F markets and 750 E markets in the U.S.

Music sales currently account for 30% of Hastings' business, while books are 25%, videogames are 4%, software is 4%, accessories are 6%, movies for sale are 8%, video rentals are 21%, and consumables like candy and soda and the café account for 2%.

IMPULSE IS IMPERATIVE

But unless the music industry can fix problems like CD burning and file sharing, Marmaduke projects that music sales will drop to 24% of Hastings' volume by 2004. He says that another reason the music industry is


MARMADUKE

suffering a decline in sales is because the consumer is shifting to discounters like Wal-Mart, Target, and Best Buy. Marmaduke says that shift is causing the industry to lose out on impulse

hastings
Your Entertainment Superstore

sales, because with that type of merchants, impulse music sales are only one-third of volume, while at music specialty stores like Hastings, impulse purchases account for 50% of sales.

"Even with more loss leadering on hit music than ever and an overall decline in the price of music, why are sales not increasing?" he asks. "Because we have the same or less number of customers making less impulse purchases and making less frequent purchases, all of which equals declining unit sales. That's a recipe for disaster."

In an interview with *Billboard*, Marmaduke said, "Discount stores drive traffic primarily with price, and they mainly sell hits." But with sales dropping, "the discounters will edit down the catalog they carry. Consequently, impulse purchases go through the floor, because the product is not there," he added. The music industry will miss impulse sales as the "discounters commoditize the business."

In specialty stores, the store design, adjancencies, and merchandising are important to generate impulse sales, "which is our life blood," he said. Consequently, the chain is always focusing on store design and experimenting with different things.

Instead of going to more populated markets, "we will run to daylight," Marmaduke said. But while it will open stores in smaller markets, Hastings will stay in its existing trading area of 21 states for at least the next two years before looking to expanding into new states.

In fact, Hastings has been phasing in its 3-year-old "concept 3" stores, moving away from the racetrack design that has music as its center to a three-across format—thus the name. That format designs the store so that in the front is hit product from all product lines and cash registers, with video and DVD on one side and a newsstand, café, and books on the other; music, videogames, and accessories are in a center bullpen area. So far, the chain has converted about 30 outlets to concept 3 stores, with plans to remodel 20 stores a year to that format.

Sometimes, in redesigning its stores, Hastings' management has found ways to improve business through luck. For example, because of a building code in one town, Hastings had to shift the way it laid out the store and flipped the video-rental and book sections, moving the former from the back to the front, and generated better-than-expected business in those departments, Marmaduke related.

In another move, the chain decided to put music and videogames in a bullpen area for security reasons. With that arrangement, "business went ballistic," Marmaduke said. "What we didn't think about was that the game customer was also the music and T-shirt customers, so the gamers started browsing those departments and the business went up. It happened by accident, but we will take it any way we can get it."

All those changes have helped Hastings appeal to a broader demographic. "The older demos don't mind shopping in the same store with Gen X, but they don't want to rub shoulders with them," Marmaduke said. In an interview, he said, the old store "appealed to Gen X, Gen Y, and the baby boomers. The new store has broader appeal and caters to the mature and upscale customers, as well."

Macrovision Pacts With Midbar, TTR

BY BRIAN GARRITY

NEW YORK—In a move that brings together three of the music industry's leading developers of CD copy-protection technology, Santa Clara, Calif.-based Macrovision has entered into separate agreements to acquire the assets and operations of Midbar Technology and the copy-protection and digital-rights management assets of TTR Technologies.


SEXTON

Financial terms of the Midbar deal were not disclosed; TTR's assets will be sold for about $5 million.

Macrovision previously handled U.S. marketing for Israel-based TTR under a strategic alliance in which the companies were co-developing copy-protection solutions. Under the acquisition deal, the alliance—which included a revenue-sharing arrangement—has been terminated, and TTR will fold.

Midbar, which is also based in Israel, is in talks to have its staff of more than 20 join Macrovision. Following the merger, the combined research and development teams will work on projects aimed at facilitating controlled CD burning and export of music files to consumer electronic devices. Launch of the combined companies' technology is set for second-quarter 2003.


McPHAIL

All three companies had been developing their own technologies. Joining them, Macrovision president/CEO Bill Krepick says, will "shorten the development time required to bring a complete solution to the music space that serves the needs of all constituents."

Brian McPhail, VP/GM of Macrovision's consumer software division, adds, "It's imperative that standardized [intellectual-property] management technologies emerge for the music industry to guard the digital rights of content creators while allowing consumers the freedom to enjoy music with ease and convenience."

Midbar's copy-protection technology has been deployed on 45 million audio CDs, with particularly widespread use in Asia and Europe. The Macrovision/TTR solution has largely remained in the testing phase with labels.

But Adam Sexton, VP of marketing for Macrovision's audio group, says the company hopes to change U.S. label acceptance of copy protection by this time next year. Sexton—formerly with SuperTracks, Arista, and EMI—says the goal is to have Macrovision CD copy-protection technology in commercial distribution in the U.S. "by next Christmas" by convincing the labels and consumers that blocking illegal file sharing and mass piracy does not mean suspending traditional fair-use practices.

He adds, "The point here is to give the consumer all the rights they expect."

But the issue of consumer acceptance remains a wild card. Sources familiar with the situation say that to date, the major labels have been cautious about rolling out copy-protection initiatives in the U.S. because of concerns regarding litigation and the press wrangling over fair-use issues.

A recent report from market research firm GartnerG2 argues that the music industry risks alienating consumers if it doesn't label copy-protected CDs. The major labels are test-marketing CDs with technologies that block consumers from copying content to a computer and converting the files into MP3s. Most of those efforts have so far gone unannounced.

"Until technology standards are tweaked and universally implemented, mandatory labeling must be required," says P.J. McNealy, research director for GartnerG2. "Consumers will balk if they bring home a CD and find it won't play on every CD player they own."

Labeling of copy-protected CDs is not currently a requirement; however, the International Federation of the Phonographic Industry has introduced a standard symbol that can be applied to such discs on a voluntary basis. The stickering program has met with support from labels and retailers in markets around the world.

Meanwhile, in the U.S., Universal Music Group—the only major that has commercially released copy-protected CDs (four titles in all)—has labeled all of them. Music City Records, the one indie that has issued a copy-protected title—through Macrovision rival Sunncomm—is also labeling its CD.

Sea Level Keeping Well Above Water

Label/Retail Entity Does Steady Business By Selling, Promoting Indie Music

BY ERICA IACONO

With its one-year anniversary around the corner, Sea Level Records—the retail arm of an indie label of the same name—is making its mark on the Los Angeles music scene as an alternative to such larger area retailers as Amoeba and Rhino.

Located on Sunset Boulevard in the Echo Park section of L.A., the 1,500-square-foot store was formed last December by owners Todd Clifford and Graham MacRae, a pair of college-radio promo vets. Six months earlier, the Sea Level Records label had produced its first release, a split 7-inch by John Vanderslice and Sunset Valley.

Today, the store has a total inventory of 7,000 SKUs, 40% of which is vinyl. Sea Level also sells music from the label through its Web site (sealevelrecords.com). Customers may download order forms and mail them to the store to receive Sea Level records.

Although the hurting economy certainly hasn't helped business, the store's location has definitely worked to its advantage. While Echo Park is an up-and-coming neighborhood popular among artsy types, it is still an area with cheap rent and little competition. For MacRae, the location was a logical choice. He says, "The East Side is a pretty amazing place. There weren't any other record stores in the area."

While the store does provide an outlet to sell Sea Level's releases, the motivation behind opening the retail arm was a desire to see more independent music in L.A. music stores.

"The whole place is so big, there's no scene bringing them all together," says MacRae, who hails from the Northwest.



MacRAE (LEFT) AND CLIFFORD

Clifford was also disillusioned with the vastness of the L.A. music scene. For all the record stores that could be found in the city, it seemed that it was too difficult to find the alternative music he and MacRae enjoyed. Clifford says, "We would go looking for certain CDs in town, and no one knew what we were talking about."

But Sea Level is creating a modest indie scene of its own, thanks to its label's location in offices above the retail space. Big Wheel Recreation—an unaffiliated independent label that is home to Jimmy Eat World's early recordings and Piebald—also rents office space above the record store. In fact, Big Wheel's admiration of Sea Level's efforts was a big selling point for working in the same building.

"That's why I picked that space there," Big Wheel executive Rama Mayo says. "They pick stuff that won't just sell but [that will] inspire people to get involved in a music community."

In an effort to further the nature of community, the store actively hosts all-ages in-store shows that take place on weekday evenings and weekend afternoons. Since the store's opening, 40 different bands have performed.

The in-stores have worked as a publicity tactic, as well. "From when they first started with the in-stores to now, there's a huge difference in attendance," Mayo says. "It's a good indication of the power of the store."

While the store focuses on indie music—top sellers include Interpol, Radar Brothers, and Sahara Hotnights—it's not unusual to find a Britney Spears or 'N Sync CD among the mix. "The way I see it, some people who enjoy indie music also have a little brother or sister who likes pop music," Clifford says. "Or sometimes, they just have a guilty pleasure of their own."

Meanwhile, Clifford and MacRae—who met while working at Spectre, a college-radio promotion company based in L.A.—are working on developing their own acts for the Sea Level label. In spring 2001, with help from indie label Barsuk, MacRae produced and released the split 7-inch from John Vanderslice and Sunset Valley. Since then, the Sea Level label has released six records from artists including Esther Lee, Pine Marten, and Silversun Pickups. Its latest release—an eponymous debut from Kennedy, a provocative one-man alternative act—streeted Nov. 5.

Because of limited time constraints, most of the label's interest in new acts is in local bands. It also welcomes submissions through its Web site, which has resulted in about one submission a week. A disclaimer on the Web site warns aspiring musicians: "If you want to be a rock star, then that's great, but just please do it on someone else's time and with someone else's money. We want to work with artists who are serious about telling stories, painting pictures with sound, and willing to try something a little different."

That willingness to try something different is earning Sea Level respect from the likes of Mayo, who says: "They've created their own label, opened their own store—what more could you ask for?"

Billboard DIRECTORIES

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BDZZ3028



Declarations Of Independents™

by Chris Morris

DAZED AND . . . ENLARGED: On the heels of securing an exclusive new deal with Koch Entertainment Distribution (*Billboard*, Nov. 2), reissue specialist Sundazed Music has opened a spanking-new building in Coxsackie, N.Y.

Befitting a company that releases catalog classics, the decor is '60s mod-au-go-go; Sundazed has invested in futuristic Eames Brothers furniture and modernistic fixturing for that all-important backdated look.

The three-story facility is located across the street from the office that has housed Sundazed's operations for the past decade. The first floor is dedicated to the label's graphics department; the second story contains its sales division. The third floor affords expanded space for a mixing room and two mastering rooms; Sundazed recently acquired a large amount of vintage recording gear. (While the company does not own any lacquer-cutting equipment for its multitude of LP releases, it does all its vinyl pre-production in the new space.)



THE SEA AND CAKE

Some outside projects, like BMG Heritage's **Lovin' Spoonful** and **Jorma Kaukonen** releases, have been mastered at Sundazed; owner **Bob Irwin** has a busy sideline going as the producer of various reissues for the majors.

Irwin says, "We do some outside projects, but the lion's share of the time is taken up with Sundazed projects."

The label has become one of the bigger commercial entities in beautiful downtown Coxsackie: In additional to the original 3,500-square-foot Sundazed offices and the new 4,500-square-foot facility, the company also rents a third space for storage and warehousing.

"It's now to the point that I can't imagine how we did business [before]," Irwin says. Noting that his company is booming in the middle of an industry downturn, he adds, "We feel very fortunate and very blessed to be expanding right now."

NEW DEAL: RED Distribution has signed Tinton Falls, N.J.-based Trustkill Records to an exclusive distribution deal. The 8-year-old label, founded by **Josh Grabelle** as a 20-year-old, is a multi-genre rock imprint. The first release under the new deal will be *The Dream* by **Open Hand**, a Jan. 14, 2003, release; releases by **Bleeding Through**, **Nora**, **Most Precious Blood**, and Open Hand will follow in 2003.

FLAG WAVING: "We're all ready to do the **Sea and Cake** duties," the Chicago band's songwriter/vocalist **Sam Prekop** says. "Everything else is on hold for a while."

The group will release its sixth full-length album, *One Bedroom*, Jan. 23, 2003, on hometown label Thrill Jockey Records. The album comes more than two years after the quartet's last album, *Oui*; three years separated that set and 1997's *The Fawn*.

Part of the reason for the long layoff is that all the members of the Sea and Cake have other creative irons in the fire. Guitarist **Archer Prewitt** is a solo artist in his own right. Bassist **Eric Claridge** is an artist/illustrator. Drummer **John McEntire** is one of the Windy City's busiest producers and a core member of **Tortoise**, which has been recording a new album. And Prekop has been focusing on his painting and photography. (He took the cover shot for *One Bedroom*.)

"I wonder what would happen if I worked on the Sea and Cake constantly," Prekop muses. "I think it's good and necessary to step back from it . . . It's important to get a different perspective on it."

But all hands were ready to meet the challenge of cutting another band effort. "We decided to go at it a little bit looser," Prekop says. "All the tunes were together when we went into the studio, but we knew we were going to stretch it out . . . Part of the plan [was] to see what happens."

The result is some of the band's most expansive and arresting pop to date. The nine originals and a cover of **Davld Bowie's** "Sound and Vision" all betray the Sea and Cake's allegiance to a divergence of influences, from krautrock titans **Neul** to **Brian Wilson**, whose impact is felt in Prekop's breathy vocals. But, the singer notes, "there's never any specific homage to certain records."

The Sea and Cake will tour Japan and Australia at the end of January; promotional shots in New York and London will follow. A full-blown U.S. tour commences in late February.

Retail Track™



by Ed Christman

NEW DEAL: Alliance Entertainment Corp. (AEC), the industry's largest one-stop, has been involved in negotiations that would result in the acquisition of either the entire Music Network one-stop operation or some of its assets, sources say. Now, sources say the latter scenario is more likely.

In addition to the one-stop, Music Network consists of a 102-store retail chain and a racking operation; it is unclear how a sale would affect product fulfillment to its stores or its racked accounts.

The deal originated because Music Network ran into trouble after taking on debt to finance its acquisition of 61 Wherehouse stores. Music Network paid for those stores by borrowing $19.8 million in cash from its revolver and signing $6.1 million in notes due to Cerberus Partners, Wherehouse's owner.

The debt load and weak performance at the stores that resulted from a decline in music-industry sales forced the chain to miss product payments to the majors in May, leading to an agreement to pay it off in installments in August and September. But the ongoing decline of music sales is also why it balked at that obligation.

As a way to resolve its problems, Music Network was going to sell its one-stop inventory of $15 million for cost to AEC and throw in its customer list. But instead, it has reached an agreement with all five majors whereby Music Network will give back their inventories in return for the elimination of its debt to each of them. AEC will still get the Music Network one-stop customer list and some other assets in a deal that sources suggest will result in a minimal payout over time.

Financial sources believe the deal will happen if "everyone stays calm." One of those sources says, "This should work out, and Music Network will be current by year's end." Not only are the majors on board with the plan, but so is the chain's bank, sources say.

Music Network executives were not available for comment. An AEC source says reports that negotiations are occurring are "a bad rumor that is inaccurate."

STARS AND ENVELOPES: Retail Track attended the Hastings Entertainment convention last month (see story, page 89), where we saw some of the finest artist showcases in a long time.

The highlight of the convention was the night **Kelly Willis** and **the Derailers** provided the knockout one-two punch, with **Cross Canadian Ragweed** opening to boot. Similarly, the night **Feel** and **OK Go** went back to back also had the convention hopping. I missed out on seeing **Deana Carter** and **Gone Blind** perform, but they got great reviews from attendees. In addition, a number of authors made appearances at the convention and some were also featured speakers, including **Baxter Black**, **Nicholas Sparks**, **Linda Cobb**, **Phillip Gully**, and **Chaplain Ray**, with the highlights said to be **Eric Von Lustbaders**, **Kevin Anderson**, and **Bruce Campbell**. Campbell, the star of **Sam Raimi's** *Evil Dead* trilogy, brought the house down.

In addition, employees were honored at the convention with associate of the year awards. **April Gentry** won in accounting/finance, **Aaron Kubitscheck** was named in store operations, **Shane Hepler** got the nod in information systems, and **Bill Tucker** was recognized in marketing/advertising. Also named as recipients of the award were **Sylvia Everitt** in purchasing, **Tom Trimble** in the distribution center, and **Christie Word** in human resources.



GOMAN

MAKING TRACKS: Retail Track finally caught up with **Stan Goman**, the popular but fiery ex-Tower Records executive, who says of his departure from the chain after 35 years there: "I am not mad at anybody, and I don't have a bad thing to say about everybody. God bless everybody. Tiny Tim and Christmas is coming, and I hope everyone sells lots of records."

He said that he loves the 35 years he has spent in the business and that while he is retired from Tower, he wouldn't mind sticking in the music business as a consultant to anybody that might need him—be that another record chain or a small, independent label. He may be reached at smfgo@aol.com

Jim Roe, senior director of national sales for MCA Nashville, has left the label and is seeking opportunities. He may be reached at 615-832-0763 or at jamesneilroe@yahoo.com.

Also, **Bob Marshall**, formerly director of electronics and accessories at Tower Records, is seeking opportunities. He may be reached at 916-984-9520 or at marshalls@paxway.com.

Apple May Start Selling iPods At Target

Apple Computer is planning to sell its iPod digital-music players in Target stores, a source familiar with the company says. The move is seen as a strategic effort to distribute the MP3 devices "further down the food chain" during the holidays. Apple and Target have not announced the deal; company representatives were unavailable for comment.

The latest 20GB iPod model can store up to 4,000 MP3 music files—twice the capacity of the original iPod. The $499 device features a free software upgrade that enables users to manage personal information, photos, and videos.

Investment bank Needham & Co. has projected that Apple will sell 500,000 iPods during the fourth quarter. The company currently sells the devices at its own retail stores and Web site, as well as retailers that include CompUSA and Best Buy. **ERIK GRUENWEDEL**

UME Uses TV To Plug Elton John Best-Of Set

In an effort to gain consumer awareness for the Tuesday (12) release of the two-CD *Elton John: Greatest Hits 1970-2002* (UTV/Universal), Universal Music Enterprises (UME) has launched a promotional campaign focusing on placing songs in TV promo spots during the November sweeps rating period. This month, promos for UPN's *Enterprise* feature "Rocket Man," CBS' *Presidio Med* uses "Tiny Dancer," NBC's *Good Morning Miami* plugs "Your Song," and NBC's *Scrubs* is using "The Bitch Is Back."

UME also has placed the tracks "Philadelphia Freedom" and "Someone Saved My Life Tonight" in the USA Network movie of the week *Murder in Greenwich*, airing Nov. 15; "Crocodile Rock" is part of a series of currently running Chevrolet commercials. **BRIAN GARRITY**

Dion, DaimlerChrysler, Sony Pact For Car Promotion

DaimlerChrysler, Sony Music Entertainment, and Celine Dion have announced a multi-year partnership in which the singer will be featured in print, broadcast, and Web advertising for Chrysler cars, starting in early 2003. A key element will be an original song created specifically for the campaign.

The partnership will center on the upscale 2004 Chrysler Pacifica and Crossfire models. Dion will make appearances on behalf of Chrysler and will participate in consumer promotions, dealer tie-ins, interactive and retail initiatives, and TV programming.

Dion also starts a three-year residency at Caesar's Palace in Las Vegas in March 2003.

The deal comes amid a wave of promotional alliances between car makers and the music industry. Late last year, for example, Toyota Motor Corp. entered into broad alliances with Warner Music Group parent AOL Time Warner and Universal Music Group parent Vivendi Universal to promote its cars. **CHUCK TAYLOR**

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Sites + Sounds NEWSLINE...

AIMSTER INJUNCTION IN PLACE: A U.S. District Court judge has ordered file-swapping site Aimster to begin using filtering technologies to block the trading of unauthorized copyrighted works on its network. The ruling is the result of a request for a preliminary injunction filed by the Recording Industry Assn. of America, which is suing Aimster—now known as Madster—for copyright infringement.

U.S. District Court Judge **Marvin Aspen** of the Northern District of Illinois first ruled in favor of a preliminary injunction Sept. 4. After issuing that opinion, he asked for proposals from the parties for the language of the injunction. The court has adopted the record companies and music publishers' proposed injunction in full after Aimster failed to submit its own language. Aimster argued that it is impossible to filter out infringing recordings.

Under the terms of the injunction, Aimster must immediately prevent its users from uploading and downloading copyrighted works, or it must shut down its operations until it can do so. It also must employ technological measures to prevent copyright infringement and keep the court updated on its efforts to prevent infringement.

BMG FOR BURN: Subscribers to listen.com's Rhapsody music service can now burn tracks from BMG Entertainment. Under terms of a licensing deal between listen.com and BMG, tracks can be burned directly to CD for 99 cents each. Listen.com already had a deal with BMG to offer on-demand streams from the major.

With the addition of the BMG catalog, Rhapsody subscribers may now burn more than 90,000 tracks available through the service. The BMG deal comes on the heels of similar burning pacts that listen.com has inked with Universal Music Group and Warner Music Group (*Billboard Bulletin*, Oct. 24).

MP3 RELAUNCH: Mp3.com, which is marking its fifth anniversary, has relaunched its site. The retooled site will feature digital-music tutorials for newcomers, more editorial coverage of digital gadgets and software, expanded artist information, 40 channels of streamed radio via partner Radio Free Virgin, and a chart tracking the site's most popular downloads, in addition to its chart of top streams. Mp3.com's new look is also intended to create opportunities for advertisers, including larger and higher-profile positions on the site, rich media messaging capabilities, and unique sponsorship and promotional packages, such as a gift guide for last-minute holiday shoppers.

To promote the redesign and the anniversary, mp3.com will launch a campaign called "New Track Attack," which will feature rare and never-before-released music and videos from major-label acts. The campaign, which runs through Nov. 15, will allot each day to one major label to promote its artists. All five majors will participate. The promotion kicks off today with an exclusive MP3 download of a special remix of the new **Madonna** track, "Die Another Day" (Warner Bros.). San Diego-based mp3.com is a division of Vivendi Universal.

WIPPIN' UP SOME DOWNLOADS: London-based peer-to-peer music-subscription company Wippit has independently developed a download application that can be used with Shazam, the U.K.-based mobile-song identification service.

Shazam's flagship service, currently available only in Britain, allows users to learn the name of a song and its artist when an audio sample is "grabbed" from a mobile-phone handset. After dialing Shazam's four-digit number, the service responds with a message containing the song details. Wippit subscribers can now take this message and forward it to a "Wireless Wippit" number; when the user returns to their PC, the service will reveal if the song is available as an MP3 or ring tone for download.

Wippit offers music from 168 labels—including such acts as **Elvis Presley**, **Santana**, and **Public Enemy**—as well as thousands of ring tones for an annual subscription fee of $46.

TRAFFIC TICKER
Top Retail Sites

Traffic In September

TOTAL VISITORS (in 000s)	
1. Amazon	33,782
2. Barnes & Noble	8,628
3. Columbia House	5,730
4. Wal-Mart	5,242
5. Best Buy	4,765
6. CDnow	3,714
7. BMG Music Service	3,112
8. Circuit City	2,844
9. buy.com	1,964
10. FYE	546
11. Tower Records	515
12. Emusic	484
13. Sam Goody	213
14. songsearch.net	187
15. bluelight.com	119

AVERAGE MINUTES PER VISITOR PER MONTH	
1. Amazon	14:58
2. BMG Music Service	11:10
3. Best Buy	10:37
4. buy.com	8:25
5. Barnes & Noble	8:57
6. Circuit City	8:06
7. CDnow	7:52
8. Columbia House	6:27
9. Wal-Mart	5:59
10. bluelight.com	4:52
11. Tower Records	4:41
12. Emusic	4:31
13. Sam Goody	4:29
14. songsearch.net	3:20
15. FYE	3:18

Nielsen//NetRatings

Source: Nielsen//NetRatings, September 2002. Rankings edited by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have combined work and home Internet access.

SIZZLING ACTION—
WAY OFF CAMPUS



Partying, sun bathing, and Spring fever have possessed throngs of lusty coeds in ***Spring Break: Greatest Moments & Best Of.*** From ditching their thongs on the beach to getting naked on the dance floor, the action is non-stop. Two shows in one!

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Music & Money



by Brian Garrity

MARIAH'S MONARCHY: Mariah Carey's newly formed imprint, Monarc Entertainment, has its efforts squarely focused on the upcoming bow of her latest album, *Charmbracelet*—the first release under a deal signed earlier this year with Island Def Jam (IDJ). However, Monarc president **Jerry Blair** says that moving beyond the release of Carey's record, due Dec. 10,



BLAIR

the label will look to pursue business models that avoid industry norms.

"It's going to be a lot more than just putting out recorded music," says Blair, an industry vet who helped Carey land 15 No. 1 singles while the two were at Columbia Records.

Indeed, much of the imprint's efforts will be aimed at maximizing the value of the Carey brand. It is looking to take advantage of opportunities in everything from publishing (through the placement of music in advertising, for example) to merchandising (stretching beyond the sale of T-shirts to the likes of a clothing line, the creation of TV properties, and the optioning of books).

The label is also involved in creating a Carey-inspired cartoon and is developing a jingle house in which Carey and other future Monarc acts can create music for commercials and TV shows.

Meanwhile, in terms of signing new acts—Monarc hopes to have a roster of a half-dozen by this time next year—Blair says the goal is to ink partnership-style deals with artists in which the label is involved in everything from publishing to touring to merchandising, and in turn, the artist is able to recoup revenue much more easily than in traditional artist contracts.

Blair also says the label will pursue acts that may not typically fit in the current major-label system: "You'd like to think labels can sign acts that can sell 30, 40, 50,000 units and make money, but major labels can't do that. By the time they mail out the press list and get free goods out the door, they can't make money."

However, Blair points out that Monarc (which has a first-look arrangement with IDJ) is not bound by such constraints. He says that on acts that don't go through IDJ, the label will look to alternative marketing and distribution strategies. "You don't necessarily need to get exposure on commercial radio," he says. "There are other outlets."

Blair adds that the label may pursue more regional plays and release acts in targeted non-U.S. markets. He expects Fuerte—a marketing company geared toward the Latino youth market he recently formed with **Steve Rifkind**, chairman of Loud Records, and **Tomas Cookman**, co-founder of the Latin Alternative Music Conference—to help gain exposure for Carey and other Monarc acts.

LESS OF A LOSS: ArtistDirect reports a narrower loss for the third quarter and says it is trying to raise money to fulfill its financial obligation to ArtistDirect Records, the label it founded last year with **Ted Field**. ArtistDirect's third-quarter loss was $10 million, or $2.89 per share, vs. a loss of $19.6 million, or $5.48 per share, in the same period last year. Sales fell 12% to $1.8 million. The Los Angeles-based company recorded its first sales—$458,000—from iMusic, the low-cost label headed by vice chairman **Marc Geiger** that bowed earlier this year.

MIGHTY AMAZON: Amazon.com reports third-quarter revenue of $851.3 million, up 33% from the same period last year, as North American sales of books, music, and DVD/video rose 17% to $412.4 million. The e-tailer posted a net loss of $35.1 million, or 9 cents per share, vs. a loss of $169.9 million, or 46 cents per share, a year ago. Amazon expects fourth-quarter sales growth of 19%-28% over last year's $1.12 billion.

B&N ALSO SEES LESS LOSS: Internet retailer barnesandnoble.com reports a narrower loss on higher sales for the third quarter. The company had total revenue of $102.6 million, up 6% from the same period last year, as sales of books, music, and video rose 13% to $95.5 million. Net loss was $17.5 million, or 11 cents per share, vs. net loss a year ago of $38.3 million, or 24 cents per share.

DATAPLAY FALLOUT: Trans World Entertainment says it will take a $5.3 million writedown on its investment in digital-media-storage company DataPlay, which recently filed for Chapter 11 bankruptcy reorganization.

Additional reporting by Matthew Benz in New York.

Billboard music & money

The Billboard Spotlight

$urvival $trategies

When accounts fail, which creditor gets what when? Can risk be reduced, and who moves to the front of the line? Retail editor Ed Christman looks for answers.



When it comes to credit risk, the music industry has long embraced the old axiom "Don't put all your apples in one basket." But consolidation is creating even larger retailers, which means that music suppliers have to ante up even more credit to those accounts.

Meanwhile, the banks that supply revolving-credit loans to retailers are getting more conservative in their lending practices, which means that labels will feel pressure to supply an even larger amount of credit to make up for any shortfalls.

Revolvers generally utilize a formula that lends credit against inventory, and, in the case of wholesalers, also against receivables. Most loans nowadays have a lending formula in which the loan amount available for borrowing is in the 50%-65% range of an account's inventory. But, because of the Valley Media Chapter 11 liquidation, "That has all changed," says one label credit manager. "While the lending percentage might be the same, the reserve is now getting larger, which effectively lowers the percentage," he says. For example, Wherehouse Entertainment may have a revolver for $150 million, but, at the end of its most recent fiscal period, the loan's availability was $82 million. At that time, Wherehouse had drawn down $59 million, which means that it still had $23 million in credit. But there was a $15 million reserve, which lowered the available credit to $8 million. If the chain borrowed more than $8 million, it would be considered in technical default of the loan.

In fact, even though Wherehouse was never in technical default of its loan, for reasons that are still unexplained, Cerberus Partners, principal owners of the chain, stepped up and guaranteed $10 million of the loan. That move heartened the major labels because it showed that Cerberus is not thinking about abandoning the weak-performing chain. It also shows that even though the chain was in compliance with the loan, its bank, in an unusual move, apparently required the guarantee.

Given that most revolvers are now asset-based loans like the Wherehouse arrangement, the majors are put in a secondary position to the banks—and independent suppliers are placed much lower on the totem pole. Since the banks are secured, they are often calling the shots on whether or not to support chains when things get tight.

HITS OVER CATALOG

In the case of Valley, major-label financial executives believe that the bank, Congress Financial, pulled the plug too soon, forcing the subsequent bankruptcy and liquidation. They suggest that the bank should have tried to work with the majors to prop up the company. At the very least, even if those efforts failed and the company was liquidated, such a strategy would have yielded a larger recovery for creditors, the majors argue.

"Quite frankly, when we work with troubled accounts nowadays, it all falls back to what the bank does," says one major- label financial executive. "We are behind an asset-based lender, so we wait to see what the bank does. Our initial response is to be supportive. If you decide to pull the plug first, you could put them out of business."

In addition, "We try to work together with our sales guys, so that it won't cause friction between sales and us," he adds. "We tell them not to push catalog to a troubled account so they can buy the hits. All the way around, we are all working together more closely than we ever had before."

But another financial executive takes a cynical view of dealing with troubled accounts. "There is an illusion that, if you work with a sick company, they will come back to life," he states. "They don't get well; they get sicker and sicker and then die." In fact, he says that credit managers—by doing their job of trying to minimize bad debt loss—hasten the process and drive accounts into Chapter 11 faster. Even when suppliers try to work together with other vendors, there usually are too many egos involved to make a decent deal, he claims: "All the credit managers can sit in a room and say, 'What we really need to do is this.' But then we would go back to our companies, and our bosses would get involved and throw the apple cart in the air by asserting their own agenda, so the thing explodes on you."

But the first executive argues that there is a way to work with troubled accounts and still protect exposure. "We try to tighten up collateral, and try to get more if it is possible," says this executive. He says the majors try to get secondary secured positions, so that they remain ahead of other creditors—if still behind the bank. "Also, in the past, we were more flexible with credit; now we are setting credit lines," he adds. "Historically, we never said, 'Your line is X.' We are now. We are looking ahead and letting the account know where they are."

INSURING RECEIVABLES

Another way of protecting against too much downside is to insure receivables from the retailers, and, of course, labels can insure receivables from their distributors. Currently, Kmart is operating under Chapter 11 protection, and a number of suppliers have considered taking insurance out against the product they provide on credit in the post-petition environment. Melissa Green Anderson, VP of Collectables, says that, for the first time, the Ardmore, Pa., firm is looking into the cost of insuring its receivables from Kmart, although she declines to reveal either figure. "This is the first time, but we are trying to go forward, insuring ourselves, the way the environment is," she says.

Another financial executive with a major says that insurance costs can be expensive. "Ten days ago, they quoted us a rate of 1.25% on your receivable, with a strike of 95," he relates. "Yesterday, it was up to 2%. That means that, if you pay an insurance rate of 2% on $1 million, if Kmart defaults, the insurance company pays you 95% of the balance. It would cost you $20,000 a month, and you can elect on how long you carry it." In the end, he opted to not do it.

Other executives agree that receivable insurance is too expensive. "The insurance companies are willing to give it to you for accounts like Wal-Mart, but, for the accounts you really need it for, it's hard to get," says one financial executive. Another adds that many of the insurance companies insist on doing it for receivables from all accounts—not just some—which makes premium payments higher while defusing the insurance company's risk.

However, Michael Catain, president of Universal Capital, which often acts as a consultant to banks that supply revolving credit facilities, says receivable insurance "is too expensive, but, at the end of the day, you should

Continued on page 98

Music's Silver Lining: Publishing

Even as CD sales dip, revenue from other copyrighted usage climbs, making pubberies seem like a recession-proof growth haven.

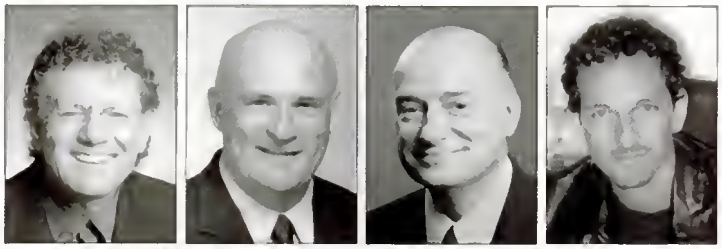
BY MATTHEW BENZ

With music sales still falling, dragging with them the valuations of media and entertainment companies, music publishing has emerged as an attractive alternative area for investment in the music industry. But what's more notable, according to some involved in music publishing, is how, for the first time, it's attracting Wall Street players.

"It's always been a healthy business," Lionel Conway, president of Los Angeles–based Mosaic Music Publishing, says of the field. Publishing companies collect a variety of royalty revenues, including mechanical (from music sales), performance (from radio play and live performance) and synchronization (from the use of music in film, television and advertising). In general, that makes publishing companies less susceptible to the swings experienced by record labels, whose revenues rise and fall according to how their albums are selling. Says Conway, "Publishing doesn't suffer the way music companies do."

The result? "It's remarkable to observe that, with only momentary exception, it has been a steady march forward," in terms of the growth of revenues and valuations of music publishers, says John T. Frankenheimer, co-chairman of law firm Loeb & Loeb. Frankenheimer has experience in transactions involving music-publishing assets, including the largest one this year: Gaylord Entertainment's sale of Acuff-Rose Music Publishing to Sony/ATV Music Publishing for $157 million in cash.

EMI Music Publishing, the largest, accounted for 57% of parent EMI Group's total operating profit in the fiscal year ended March 31, 2002, despite contributing just 17% of total revenues. Analysts at Bear Stearns in London noted in a recent research report that the publishing unit's 26% operating margins "were nearly three times the level of" EMI Recorded Music. "The superior operating performance is due to the low capital requirements, coupled with the absence of funding music releases with their high distribution and production costs, which are all associated with music recording."



From left: Mosaic's Conway, EMI's Nicoli, Loeb & Loeb's Frankenheimer, Saban's Kenan

OVERSHADOWED ASSETS

Four years ago, EMI Music Publishing's revenues were £298 million ($467 million), and its operating profits were £89.7 million ($141 million). With the exception of a 3% decrease in operating profits three years ago, EMI Music Publishing has showed growth in both categories every year since, with revenues of £416.4 million ($653 million) and operating profit of £107.9 million ($169 million) in the latest fiscal year.

This has come despite a decline in music sales in recent years, as EMI Music Publishing's sales mix indicates. According to Bear Stearns, mechanical revenues accounted for 62% of the division's revenues four years ago but 55% in the latest fiscal year. Over that same period, performance revenues rose from 21% of the total to 24%, while synchronization revenues rose from 9% to 13%. (Other revenues held steady at 8%.)

Some suggest that the decline in music sales had been overshadowing the value of music-publishing assets. Last December, at UBS Warburg's *Media Week* conference in New York, EMI Group chairman Eric Nicoli told a crowd of investors that EMI Music Publishing's 600-plus employees delivered nearly a third of EMI Group's operating profit. Yet, since last December, as the fall-off in music sales have dominated the headlines, EMI's share price has declined about 50%. Says one person familiar with the market, "Music publishing was the baby that was getting thrown out with the bathwater."

Now, people are paying attention to music-publishing assets—and paying money for them. Music-publishing companies are now being more widely recognized as assets that, like film libraries, deliver consistent, predictable returns. For companies that are already exposed to the music market, such as Sony, music-publishing assets lend a valuable, steady revenue stream.

Yet, according to Frankenheimer, there are now also Wall Street buyers—major investment banks, buyout firms, insurance companies and pension funds—that weren't in the market at all five years ago. The reason, he says, is that music-publishing assets have shown themselves to be relatively recession-proof, delivering stable, predictable returns. Given current volatility in the financial markets, music publishing has become "a very appealing investment for professionals."

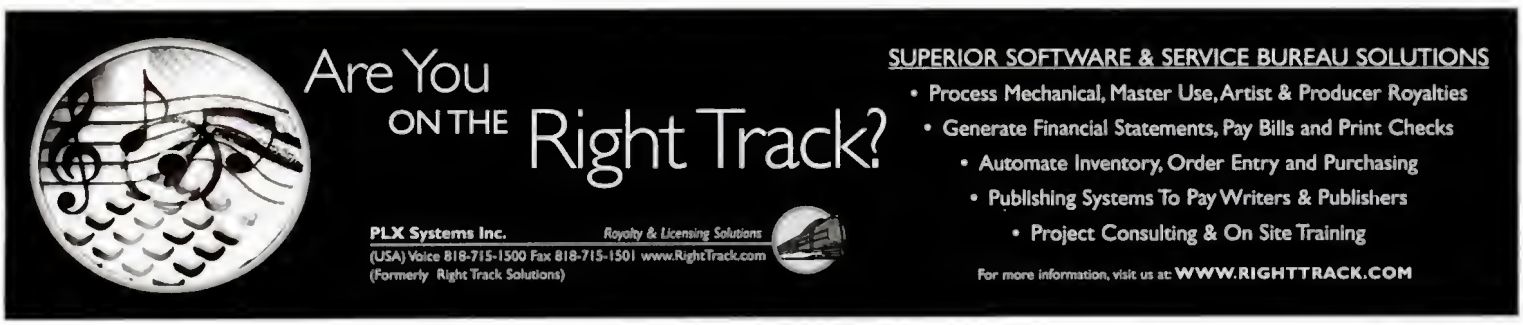
HIGH PRICES

In response to this outside interest, Frankenheimer says the major record labels—all of which have substantial publishing operations—have redoubled their efforts to retain their share of the music-publishing market, which has driven up prices.

"Prices are extremely high right now," says Ron Kenan, president of Saban Music Group, which was formed after entrepreneur Haim Saban sold his half of the Fox Family Worldwide TV network to Walt Disney Co. for $1.5 billion last year. Los Angeles–based Saban has earmarked $250 million for music acquisitions, including publishing assets, independent record labels, distribution companies and artist-management and booking firms. The firm, which bid on Acuff-Rose, has yet to make any music-publishing buys.

"Multiples are still going up," says Mosaic's Conway, referring to the way a publishing company is valued by applying a multiple to its net publisher's share. Conway says it's not unusual to see a mul-

Continued on page 100





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Fairly Legal: Attorneys Take On Expanded Roles For Artists, Investors

BY MATTHEW BENZ

There very well may never have been such a thing as a simple music lawyer, but some say that, as the Internet adds more complexities to the music industry, the tasks of music attorneys have grown more complex as well. In addition to handling all the rights issues opened up by the emergence of digital and Internet music, music lawyers are also dealing with artists who, thanks to the opportunities of the Internet, are more entrepreneurial—via Web sites, online fan clubs and the like.



From left: Michael Elkin, Steven Masur, Don Passman

"What a [music] lawyer is supposed to do is negotiate a contract and get a good deal," notes Steven Masur, founder of New York entertainment law firm Masur & Associates. "But the digital realm gives rise to a lot of different licensing agreements." Lawyers are now "part of the business of the artist," Masur adds. Artists "are a lot more entrepreneurial than they used to be. They're sort of independent promotion companies."

"Artist lawyers at some point saw the transfer of music to digital platforms," says one attorney with experience in entertainment and business. "Many of them made it a point to educate themselves on the technology. I think that they evolved with the need that the artist now feels to control more of the ancillary revenue streams."

MANY MORE RIGHTS

Not everyone agrees that the Internet is changing the music-law landscape in a meaningful way. Entertainment attorney Don Passman of Los Angeles–based Gang, Tyre, Ramer and Brown, says that, even in the digital age, lawyers are still "dealing with the issues of the rights, what's a fair division of the economic pie and who should get what and how should it get owned. When I started doing this, record contracts were maybe 20 pages. And now they're maybe 80 to 100 pages. And it's just because, every time something new comes along, another three or four pages get added, and you end up with a lot of history. For example, when home video came along, nobody knew what home-video deals should look like, but we all had to figure it out. Certainly, when CDs first came along, there was no pattern as to what the royalties should be, so people had to learn how to do that. It's just that the world has gotten more complex.

"Currently, we're all dealing with what's a fair resolution for electronic transmissions and digital downloads, because there's no real market for it yet, and there's no pattern as to what it's going to mean. Certainly, some of the music lawyers have taken much more to the high-tech stuff than others, but I think, for the most part, in the mainstream, we're still doing pretty much what we did. We just need to understand the other rights areas in order to be able to deal with the marketplace."

INVESTMENT ADVICE

Also helping to broaden the role of the music lawyer are the new entertainment and technology firms that have sought to marry music, entertainment and the Internet.

Masur says his own role has morphed, "from that of a straight lawyer" to a strategist, as he began helping the upstart entertainment companies he was advising write business plans, raise money, strike licensing agreements and compose contracts. His firm also maintains entmedia.com, a Web site with resources "for artists and entrepreneurs to find quick answers to common legal and business questions." Masur has done work for the likes of Digital Club Network, which owns and exploits the rights to performances and a variety of clubs and concert halls via its Web site and traditional music releases.

Another law firm, Thelen Reid & Priest, is studying the viability of

Continued on page 100

We're not rock stars. We're lawyers.

> Label and Catalog Acquisitions
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> Entertainment Industry Contracts
> Joint Ventures and Licensing
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> Complex Rights Agreements
> Music Publishing
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SURVIVAL STRATEGIES

Continued from page 93

understand the environment you are dealing with, and, in this environment, it is probably not a bad idea."

If you don't take out insurance, one way of protecting yourself is changing the terms of sale. Particularly, in a post-petition environment, after the account has filed Chapter 11, one financial executive says that the normal 60-day terms for payment are out the window; if you provide any credit at all, 15 days is more like it. This way, you limit your exposure, he says. At the same time, set up a reserve and take a charge against the outstanding amount, he says. If the account makes, it you can always put the reserve back on as profit.

Given that most revolvers are now asset-based loans like the Wherehouse arrangement, the majors are pot in a secondary position to the banks—with independent suppliers much lower on the totem pole. Since the banks are secured, they are often calling the shots on whether or not to support chains when things get tight.

GET THE CASH

But, if the bank's secured loan looks like it will tie up all the retailer's assets, then suppliers have no choice but to sell for cash, another executive warns. In such instances, the majors often ask for payments in cash—usually $1.50 for every $1 of product sold, so the amount owed can be worked down.

For independent distributors or labels, it's a completely different ball game. For example, most independent distributors don't have the clout to demand to see an account's financials to ponder the credit risk. Similarly, while the majors can set credit limits for retail accounts and tell them about it, the independent vendor may impose credit limits—but it wouldn't dare tell the account for fear of retribution.

"It is tricky; you have to keep them open and try to put a ceiling on your exposure," says the owner of an independent distributor. "If you cut them off, they won't pay what they owe, so you have to control when you ship orders."

On the flipside, independent distributors used to take credit risk in selling retailers; nowadays, many of them require their labels to share in the risk. "The labels are your partners," says the owner of one independent distributor. "If the labels don't participate in the credit risk, then, in a large retail Chapter 11 filing, the distribution company could go under, which means that its labels would get nothing."







From the top: Universal Capital's Catain, Collectables' Gross Anderson, Newbury's Breese

LIENS AND MEANS

Another option is consignment, but, as many an independent learned in the Valley liquidation, you have to perfect your claim by filing Uniform Commercial Code liens on the inventory. Otherwise, the consigned product becomes part of the Chapter 11 estate. Most accounts resist consignment, however, because their revolving loans usually allow them to borrow against the inventory, which requires the retailers to take title to the inventory.

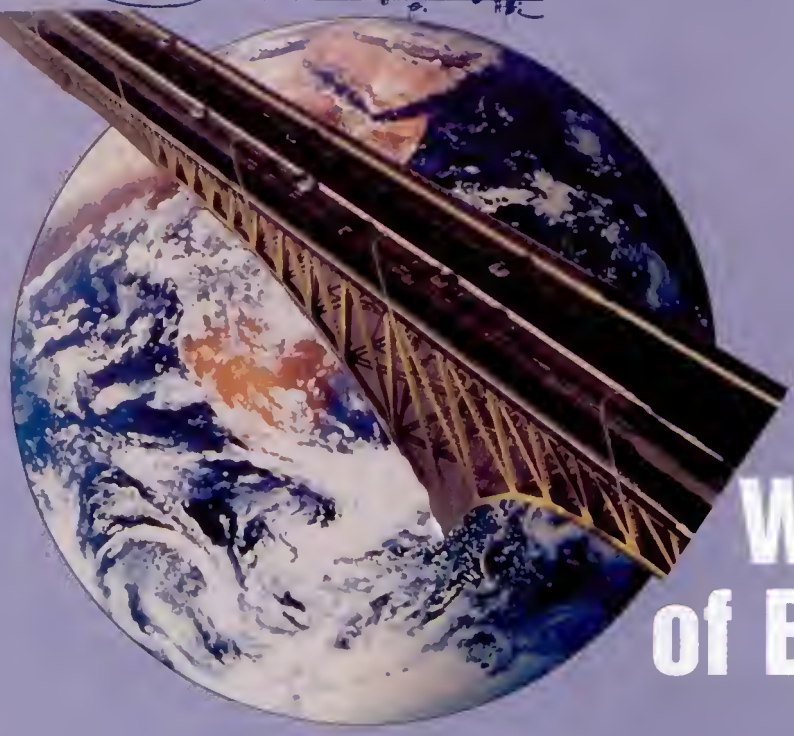
The independent vendor is truly at the bottom when a situation goes bad and a Chapter 11 filing occurs. One executive sums it

Continued on page 100



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SURVIVAL STRATEGIES

Continued from page 98

up: "You lose the $ 2 million that the account is not going to pay you; you get to pay your lawyer a half a millinn to deal with the Chapter 11, you get sued for $500,000 in preferential payments from the estate, and then your $1 million in inventory that is a part of the Chapter 11 estate gets stepped on three times and is trading on the open market for 15 cents, but it gets bought by a large retail account, and ynu have to take it back and give them a credit at full price. Thank you very much, and have a nice day."

Mike Dreese, CEO of independent retailer Newbury Comics, wonders: If some of the larger chains get in trouble, can their independent suppliers withstand a couple of Chapter 11 filings? That's why he wants to see financial data from independent suppliers to insure that, if things get dicey for them, Newbury can rest easy knowing it won't get stuck with obsolete product from a failed supplier. Another way for retailers to protect themselves is to make sure that payments only total 50% of purchases at any given point in time. So, in addition to not receiving timely payments, independents could be on the hook for even larger amounts in the future, if retailers using such practices ever find themselves in trouble. ■

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PUBLISHING

Continued from page 94

tiple of 20 applied to a catalog for sale. "It wasn't so long ago that you would use a five multiple."

Adds Kenan, "You have to be careful of not paying too high a multiple for a catalog that's in its peak years."

Mosaic Music Publishing is part of Mosaic Media Group (MMG). Formed in 1999, it also includes Atlas Entertainment, Gold-Miller Management and Atlas-Third Rail Management. So far in 2002, MMP has purchased the Hamstein Music catalog, which includes material by ZZ Top and others, and 50% of a 53-song Aerosmith catalog. It currently has about 8,000 copyrights in all.

"There are quite a few interesting smaller catalogs out there that we're considering," says Conway, who has also served as president of Madonna's publishing company, Maverick Music, and as president of Island Records. "If we feel like they're underlicensed, that's what's of interest to us." Of growing importance are such ancillary royalty sources as video games, mobile ring tones, karaoke, emerging international markets and educational CD-ROMs.

And, while the Internet has clearly created more opportunities for collecting royalties on catalogs, Kenan says they have for the most part yet to be realized. For example, mechanisms for collecting royalties on new-media uses have to mature, he says. Today, "There seem to be more avenues," he concludes. "But not all of the avenues have matured as sources of revenue—new media, in particular." ■

ATTORNEYS

Continued from page 96

starting an investment advisory subsidiary to assist entertainment companies in structuring and placing private equity and debt financing. It would target mid-size firms, including record labels, music publishers and film and television producers, with annual operating revenues of $50 million–$500 million.

The idea arose out of the firm's work on securitizatinns, which raised money for TVT Records, SESAC and others that sold bonds backed by royalty revenues. Yet the firm recognized that securitization, in addition to being a sometimes difficult and costly process, did not fit every client's funding needs.

Thelen Reid would look to establish joint-venture arrangements with one or more investors, including private equity funds, as well as lending institutions. It aims to complete a study of the viability of the project this fall. Michael Elkin, the New York–based chair of Thelen Reid & Priest's entertainment practice, says his firm sees "a need to extend greater access to Wall Street on behalf of entertainment concerns. Wall Street has often overlooked the entertainment business," due in part to a lack of understanding of the business.

Says Elkin, "I think we are uniquely positioned to fill the gap." ■

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Billboard TOP KID VIDEO

NOVEMBER 16 2002

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
		NUMBER 1 4 Weeks At Number 1		
1	1	**RAPUNZEL** ARTISAN HOME ENTERTAINMENT 12560	2002	19.95
2	2	**SPONGEBOB SQUAREPANTS: HALLOWEEN** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 870983	2002	12.95
3	3	**SCOOBY-DOO: WINTER WONDERDOG** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 43382	2002	14.95
4	4	**SCOOBY-DOO MEETS BATMAN** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1978	2002	14.95
5	6	**IT'S THE GREAT PUMPKIN, CHARLIE BROWN** PARAMOUNT HOME ENTERTAINMENT 15370	1966	12.95
6	7	**RUGRATS: HALLOWEEN** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 870883	2002	12.95
7	8	**PETER PAN: RETURN TO NEVERLAND** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	2002	24.99
8	5	**MICKEY'S HOUSE OF VILLAINS** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25288	2002	22.99
9	10	**PEANUTS: HOLIDAY COLLECTION** PARAMOUNT HOME ENTERTAINMENT 159660	2001	38.05
10		**BABY BEETHOVEN: SYMPHONY OF FUN** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 20648	2002	14.99
11	13	**ELMO VISITS THE FIREHOUSE** SONY WONDER/SONY MUSIC ENTERTAINMENT 56305	2002	9.98
12	12	**BARBIE IN THE NUTCRACKER** ARTISAN HOME ENTERTAINMENT 12080	2001	14.98
13	24	**BABY MOZART** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61759	2000	14.99
14	16	**SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN** BUENA VISTA HOME ENTERTAINMENT 29888	2002	14.99
15	9	**THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61794	2002	19.99
16		**BARNEY'S CHRISTMAS STAR** HIT ENTERTAINMENT 2075	2002	14.99
17	18	**SPONGE BUDDIES** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 880152	2002	12.95
18		**CHRISTMAS!** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 57882	2002	12.95
19	11	**SCOOBY-DOO'S ORIGINAL MYSTERIES** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1885	2000	14.98
20	20	**WINNIE THE POOH: SPOOKABLE POOH** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61888	1996	14.99
21	15	**BLUE'S CLUES: MEET JOE!** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 870813	2002	9.95
22	14	**WIGGLY SAFARI** HIT ENTERTAINMENT 2517	2002	14.95
23	21	**TARZAN & JANE** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 12894	2002	24.99
24	17	**CLIFFORD'S BIG HALLOWEEN** ARTISAN HOME ENTERTAINMENT 12667	2002	12.98
25	19	**THOMAS & FRIENDS: SALTY'S SECRET** ANCHOR BAY ENTERTAINMENT 1201	2002	14.98

Billboard RECREATIONAL SPORTS

NOVEMBER 16 2002

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE / PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 1 Week At Number 1	
1		**WWE: SUMMERSLAM** SONY MUSIC ENTERTAINMENT 56921	19.98
2	6	**STUPID LITTLE GOLF VIDEO** FOX LORBER VIDEO 71027	9.98
3		**WWE: DIVAS UNDRESSED** SONY MUSIC ENTERTAINMENT 56045	14.95
4	1	**AND1 MIXTAPE VOLUME 5** VENTURA DISTRIBUTION 311250	14.95
5	2	**WWF: WRESTLEMANIA X-EIGHT** SONY MUSIC ENTERTAINMENT 54125	19.98
6	4	**WWE: HOLLYWOOD HULK HOGAN** SONY MUSIC ENTERTAINMENT 56139	14.95
7	9	**WWF: SUMMER SLAMMERS** SONY MUSIC ENTERTAINMENT 53647	19.98
8	10	**TONY HAWK TRICK TIPS VOL.III: SECRETS OF SKATEBOARDING** REDLINE ENTERTAINMENT 77038	14.98
9	14	**TONY HAWK: GST® 2001** REDLINE ENTERTAINMENT 77035	14.98
10	8	**WWE: KING OF THE RING** SONY MUSIC ENTERTAINMENT 50617	14.95
11	11	**NHL 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP** USA HOME ENTERTAINMENT 380408	14.95
12	12	**WWF: BEST OF RAW VOL. 3** SONY MUSIC ENTERTAINMENT 205	19.98
13	13	**THE BEST OF BACKYARD WRESTLING 2 MORE HARDCORE THAN EVER BEFORE** VENTURA DISTRIBUTION 308	19.99
14	3	**NBA FINALS 2002 OFFICIAL CHAMPIONSHIP** USA HOME ENTERTAINMENT 380410	14.95
15	5	**WWF: NWO BACK IN BLACK** SONY MUSIC ENTERTAINMENT 54031	14.95
16	7	**WWE: TRIPLE H: THE GAME** SONY MUSIC ENTERTAINMENT 54119	14.95
17	19	**WWF: BEST OF WRESTLEMANIA** SONY MUSIC ENTERTAINMENT 891	14.95
18	20	**TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1** REDLINE ENTERTAINMENT 77002	15.95
19	18	**WWF: UNDERTAKER – THIS IS MY YARD** SONY MUSIC ENTERTAINMENT 298	14.95
20		**WWF: THE ROCK - BUNG IT ON** SONY MUSIC ENTERTAINMENT 54111	19.98

Billboard HEALTH & FITNESS

NOVEMBER 16 2002

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE / PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 21 Weeks At Number 1	
1	1	**DARUN'S DANCE GROOVES** VENTURA DISTRIBUTION 10499	14.98
2	2	**THE METHOD PILATES: TARGET SPECIFICS** CURRENT WELLNESS 840	12.98
3	4	**METHOD: ALL IN ONE** CURRENT WELLNESS 906	12.98
4	3	**LESLIE SANSONE: HIGH CALORIE BURN** GOODTIMES HOME VIDEO 4302/10	9.95
5	6	**LESLIE SANSONE: SUPER FAT BURNING** GOODTIMES HOME VIDEO 5702/10	9.95
6	5	**DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES** ARTISAN HOME ENTERTAINMENT 10152	14.98
7	10	**LESLIE SANSONE: GET UP & GET STARTED** GOODTIMES HOME VIDEO 5702/10	9.95
8	8	**THE METHOD PILATES: PRECISION TONING** CURRENT WELLNESS 5/2	12.98
9	7	**PILATES FOR DUMMIES** ANCHOR BAY ENTERTAINMENT 13846	9.95
10	9	**THE CRUNCH: TAE BOXING WORKOUTS** ANCHOR BAY ENTERTAINMENT AT 10813	14.98
11	11	**PILATES: BEGINNING MAT WORKOUT** ARTISAN HOME ENTERTAINMENT 12084	14.95
12	12	**PILATES YOGA TWO PACK** ARTISAN HOME ENTERTAINMENT 61294	15.96
13	16	**SLIM DOWN: BELLYDANCE FITNESS FOR BEGINNERS** GOODTIMES HOME VIDEO 175	14.95
14	13	**TARGET TONING WORKOUT: ABS OF STEEL** WARNER HOME VIDEO 54398	9.98
15	15	**CRUNCH: FAT BURNING YOGA** ANCHOR BAY ENTERTAINMENT 13847	9.98
16	14	**BASIC YOGA FOR DUMMIES** ANCHOR BAY ENTERTAINMENT AT 13845	9.95
		WOMEN'S WEIGHT TRAINING: HITS & FITNESS GOODTIMES HOME VIDEO 5702/10	9.95
18	20	**LESLIE SANSONE: WALK THE WALK** GOODTIMES HOME VIDEO 1750	24.98
19	18	**YOGA FOR BEGINNERS COLLECTION** GAIAM VIDEO 1070	12.98
20	17	**PAULA ABDUL'S GET UP AND DANCE!** ARTISAN HOME ENTERTAINMENT 10814	9.98

◆ RIAA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ▲ RIAA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HOME VIDEO

Home Video Makes Post-Holiday Plans

BY JILL KIPNIS

LOS ANGELES—Before consumers are sitting down to Thanksgiving dinner or opening gifts on Christmas morning, home-video companies have traditionally already released their blockbuster titles and spearheaded multi-faceted marketing campaigns to target fourth-quarter buyers. The early first-quarter period, however, is turning into a prime occasion for big titles and campaigns as a result of the success of this year's Jan. 2 release of *The Fast and the Furious* (Universal Studios Home Video) and the expected onrush of new DVD hardware owners.

The Fast and the Furious kicked off 2002 with then-record-setting first-week sales of 2.9 million DVD units, according to Universal (*Billboard*, Jan. 19). The company hopes to dominate early 2003 with *The Bourne Identity* (Jan. 21), *About a Boy*, *Blue Crush*, and *Undercover Brother* (all Jan. 14).


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"We are bringing to market product with a box office [of] almost $250 million," says Craig Kornblau, president of Universal's home-video division. "We wanted to offer something for everybody."

Universal will pursue an "event-marketing" approach to its January, $26.98-priced titles. For example, *Blue Crush* will be featured on MTV's New Year's countdown program, a tactic used for *The Fast and the Furious*.

Also banking on the appeal of a January release is MGM Home Entertainment, whose hit *Barbershop* will debut on DVD ($26.98) on New Year's Day. Commercials for the title—which earned $75 million at the box office, according to studio reports—will air during college bowl games. "You've got this new DVD-installed base that has [just] picked up their players," MGM VP of marketing Alex Carloss notes. "*The Fast and the Furious* has leveraged that post-holiday traffic."

Football ads will also promote Buena Vista Home Entertainment's Jan. 7 release of *Signs* ($22.99 VHS, $29.99 DVD), the company's VP of live-action marketing, Lori MacPherson, says. (The title has earned $225 million at the box office, Buena Vista says.) MacPherson expects that DVD player penetration will be at least 10% higher than it is now after the holidays.

Columbia TriStar Home Entertainment is further releasing *XXX* on DVD ($27.96) on New Year's Eve (*Billboard*, Oct. 26). VP of marketing Tracey Garvin says Columbia sought a "sweet spot" outside of the fourth quarter.

Danny Smith, home-video buyer for the Amarillo, Texas-based Hastings, says, "We've been telling [studios] for years that it's important that we have releases during [this] time."

Billboard TOP MUSIC VIDEOS

NOVEMBER 16 2002

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE / LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
		NUMBER 1 1 Week At Number 1		
1	NEW	**GUNS, GOD AND GOVERNMENT WORLD TOUR** EAGLE VISION 30014	Marilyn Manson	19.98/24.98
2	NEW	**BONNAROO MUSIC FESTIVAL 2002** SANCTUARY/IMG VIDEO 80034	Various Artists	19.98/29.98
3	1	**LET FREEDOM RING** SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4402	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
4	2	**GOD BLESS AMERICA** SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4404	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
5	NEW	**LIVE AT THE HOUSE OF BLUES** EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54305	B2K	14.98/19.98
6	NEW	**I'LL FLY AWAY** SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4405	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
7	3	**LIVE IN HAWAII** EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 27000	Janet Jackson	19.98/24.98
8	NEW	**LIVE AT HOME** ROADRUNNER VIDEO 618886	Nickelback	14.98/19.98
9	5	**GREATEST VIDEO HITS-VOL.1** HOLLYWOOD RECORDS MUSIC VIDEO 108011	Queen	24.95 DVD
10	6	**THE REBIRTH OF KIRK FRANKLIN** GOSPO CENTRIC 178027	Kirk Franklin	19.95/19.95
11	NEW	**VH1 STORYTELLERS: MATCHBOX TWENTY** IMAGE ENTERTAINMENT 1836	matchbox twenty	19.98/24.98
12	9	**HELL FREEZES OVER** ▲ GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST 20540	Eagles	24.95/24.98
13	RE-ENTRY	**FREEDOM BAND** SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4403	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
14	9	**WORSHIP** ● JIVE/ZOMBA VIDEO 40851	Michael W. Smith	14.98/19.98
15	8	**THE STORY SO FAR** MCA MUSIC VIDEO 113887	New Found Glory	16.95 DVD
16	NEW	**THE WAY WE WALK-LIVE IN CONCERT** PIONEER ENTERTAINMENT 11988	Genesis	54.99 DVD
17	12	**SUPERNATURAL LIVE** ▲² ARISTA RECORDS INC./BMG VIDEO 15259	Santana	19.95/24.97
18	9	**SLOW CENTURY** OLE VIDEO/MATADOR VIDEO 16888	Pavement	24.99 DVD
19	13	**LIVE FROM LAS VEGAS** ▲² JIVE/ZOMBA VIDEO 41704	Britney Spears	19.98/24.98
20	21	**ONE NIGHT ONLY** ▲ MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 60005	Elton John	16.98/24.98
21	14	**LOVERS LIVE** EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54304	Sade	14.98/19.98
22	18	**THE DANCE** ▲ WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
23	17	**MORNING VIEW SESSIONS** ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54139	Incubus	14.98/19.98
24	25	**THE DEFINITIVE COLLECTION** MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 10145	Abba	24.98 DVD
25	11	**MOMENTUM** FOREFRONT VIDEO/CHORDANT DIST GROUP 77985	tobyMac	5.98 DVD
26	15	**DREAMING MY DREAMS** IMAGE ENTERTAINMENT 9512	Marianne Faithfull	9.98/17.99
27	20	**THE UP IN SMOKE TOUR** ▲² EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
28	19	**DEUCE** ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198	Korn	14.98/19.98
29	31	**VIDEO GREATEST HITS: HISTORY** EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5512	Michael Jackson	14.98/24.98
30	24	**ALL ACCESS EUROPE** INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 493213	Eminem	19.98/24.98
31	32	**LIVE IN PARIS** ● EAGLE VISION/PIONEER ENTERTAINMENT 15012	Diana Krall	19.98/24.98
32	27	**LIVE FROM AUSTIN, TEXAS** ▲² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5518	Steve Ray Vaughan And Double Trouble	14.95/19.97
33	NEW	**VH1 DIVAS: 2002** EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54284	Various Artists	14.95/19.95
34	30	**LIVE AT BUDOKAN** ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54271	Ozzy Osbourne	14.98/19.98
35	14	**STONERS KEEKING HAVOC** CAPITOL VIDEO 77989	Kottonmouth Kings	19.98/19.98
36	29	**LISTENER SUPPORTED** ▲² BMG VIDEO 83005	Dave Matthews Band	19.95/24.97
37	34	**HISTORY ON FILM: VOLUME II** EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5518	Michael Jackson	14.95/19.97
38	33	**ELEVATION TOUR 2001** INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 386043	U2	19.98/32.98
39	RE-ENTRY	**NEW ORLEANS HOMECOMING** SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4401	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
40	23	**WOW HITS 2003** CHORDANT DIST GROUP 83975	Various Artists	16.95 DVD

◆ RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. ▲ RIAA platinum cert. for sales of 50,000 units for video singles. ▲² RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1 1991 ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1 1991 ©2002 VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

NOVEMBER 16 2002 Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1 — 1 Week At Number 1			
1	NEW	1	**E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN)** UNIVERSAL STUDIOS HOME VIDEO 22257	Henry Thomas, Dee Wallace	PG	29.95
2	NEW	1	**MR. DEEDS (WIDESCREEN)** COLUMBIA TRISTAR HOME ENTERTAINMENT 07022	Adam Sandler, Winona Ryder	PG-13	27.95
3	NEW	1	**E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.)** UNIVERSAL STUDIOS HOME VIDEO 22256	Henry Thomas, Dee Wallace	PG	29.95
4	NEW	1	**MR. DEEDS (FULL SCREEN)** COLUMBIA TRISTAR HOME ENTERTAINMENT 00000	Adam Sandler	PG-13	27.95
5	3	3	**BEAUTY AND THE BEAST (SPECIAL EDITION)** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24002	Animated	G	29.95
6	7	2	**WINDTALKERS** MGM HOME ENTERTAINMENT 1004035	Nicolas Cage, Adam Beach	R	26.95
7	6	6	**MONSTERS, INC.** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23866	Billy Crystal, John Goodman	G	29.99
8	7	2	**SCOOBY-DOO (PAN & SCAN)** WARNER HOME VIDEO 21468	Freddie Prinze Jr., Sara Michelle Geller	PG	26.95
9	5	3	**SCOOBY-DOO (WIDESCREEN)** WARNER HOME VIDEO 23430	Freddie Prinze Jr., Sara Michelle Geller	PG	26.95
10	7	2	**INSOMNIA (WIDESCREEN)** WARNER HOME VIDEO 22307	Al Pacino, Robin Williams	R	26.98
11	NEW	1	**Y TU MAMA TAMBIEN** MGM HOME ENTERTAINMENT 1003846	Maribel Verdu, Gael Garcia Bernal	NR	28.98
12	NEW	1	**JAMES BOND DVD GIFT SET** MGM HOME ENTERTAINMENT 1100801	Sean Connery, Roger Moore	PG	124.95
13	3	3	**ENOUGH** COLUMBIA TRISTAR HOME ENTERTAINMENT 00003691	Jennifer Lopez	PG-13	27.95
14	7	4	**THE SCORPION KING (FULL FRAME)** UNIVERSAL STUDIOS HOME VIDEO 23481	The Rock, Kelly Hu	PG-13	26.98
15	10	4	**THE SCORPION KING (WIDESCREEN)** UNIVERSAL STUDIOS HOME VIDEO 21889	The Rock, Kelly Hu	PG-13	26.98
16	RE-ENTRY	5	**GOLDENEYE** MGM HOME ENTERTAINMENT 906442	Pierce Brosnan	PG	19.98
17	16	6	**PANIC ROOM** PARAMOUNT HOME ENTERTAINMENT 05457	Jodie Foster	R	27.96
18	12	3	**BROTHERHOOD OF THE WOLF** UNIVERSAL STUDIOS HOME VIDEO 22115	Samuel Le Bihan, Vincent Cassel	R	26.95
19	12	10	**WE WERE SOLDIERS** PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99
20	7	2	**INSOMNIA (PAN & SCAN)** WARNER HOME VIDEO 22038	Al Pacino, Robin Williams	R	26.98
21	NEW	1	**STAR TREK III: THE SEARCH FOR SPOCK (SPECIAL COLLECTOR'S EDITION)** PARAMOUNT HOME ENTERTAINMENT 082594	William Shatner, DeForest Kelley	PG	29.99
22	NEW	1	**TOMORROW NEVER DIES** MGM HOME ENTERTAINMENT 907915	Pierce Brosnan, Michelle Yeoh	PG	19.98
23	NEW	1	**GOLDFINGER** MGM HOME ENTERTAINMENT 907712	Sean Connery, Honor Blackman	PG	19.98
24	16	8	**BLADE 2** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5994	Wesley Snipes	R	29.95
25	21	2	**AMERICAN IDOL: THE SEARCH FOR A SUPERSTAR** VENTURA DISTRIBUTION 304	Kelly Clarkson	NR	19.99
26	13	3	**JASON X** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5638	Kane Hodder	R	28.96
27	16	4	**RAPUNZEL** ARTISAN HOME ENTERTAINMENT 13966	Barbie	NR	19.95
28	NEW	1	**DR. NO** MGM HOME ENTERTAINMENT 908123	Sean Connery, Ursula Andress	PG	19.98
29	26	5	**GREASE (PAN & SCAN)** PARAMOUNT HOME ENTERTAINMENT 038424	John Travolta, Olivia Newton-John	PG	26.95
30	16	3	**LIFE OR SOMETHING LIKE IT** FOXVIDEO 2005388	Angelina Jolie, Edward Burns	PG-13	27.98
31	20	5	**A HARD DAY'S NIGHT** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 18301	The Beatles	G	29.99
32	23	3	**GREASE (WIDESCREEN)** PARAMOUNT HOME ENTERTAINMENT 139744	John Travolta, Olivia Newton-John	PG	26.95
33	22	7	**THE COUNT OF MONTE CRISTO** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel, Guy Pearce	PG-13	29.99
34	28	10	**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN)** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5642	Elijah Wood, Ian McKellen	PG-13	29.95
35	19	3	**CHANGING LANES** PARAMOUNT HOME ENTERTAINMENT 324084	Ben Affleck, Samuel L. Jackson	R	29.99
36	20	12	**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN)** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood, Ian McKellen	PG-13	29.95
37	16	4	**SORORITY BOYS** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27885	Michael Rosenbaum, Harland Williams	R	29.99
38	RE-ENTRY	2	**E.T. THE EXTRA-TERRESTRIAL (ULTIMATE GIFT SET)** UNIVERSAL STUDIOS HOME VIDEO 22280	Henry Thomas, Dee Wallace	PG	29.95
39	29	4	**SPONGEBOB SQUAREPANTS: HALLOWEEN** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 870884	Spongebob Squarepants	NR	19.99
40	24	4	**BIG FAT LIAR** UNIVERSAL STUDIOS HOME VIDEO 21975	Frankie Muniz, Amanda Bynes	PG	26.98

NOVEMBER 16 2002 Billboard TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 — 3 Weeks At Number 1				
1	1	3	**SCOOBY-DOO** WARNER HOME VIDEO 23430	Freddie Prinze Jr., Sara Michelle Geller	2002	PG	24.95
2		1	**E.T. THE EXTRA-TERRESTRIAL** UNIVERSAL STUDIOS HOME VIDEO 80720	Henry Thomas, Dee Wallace	1982	PG	22.98
3	3	2	**MONSTERS, INC.** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23867	Billy Crystal, John Goodman	2001	G	24.99
4		1	**MR. DEEDS** COLUMBIA TRISTAR HOME ENTERTAINMENT 00000	Adam Sandler, Winona Ryder	2002	PG-13	22.95
5	2	2	**BEAUTY AND THE BEAST (SPECIAL EDITION)** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25128	Animated	1991	G	24.95
6	5	2	**RAPUNZEL** ARTISAN HOME ENTERTAINMENT 13966	Barbie	2002	NR	19.95
7	4	3	**THE SCORPION KING** UNIVERSAL STUDIOS HOME VIDEO 80829	The Rock, Kelly Hu	2001	PG-13	22.98
8	6	3	**SPONGEBOB SQUAREPANTS: HALLOWEEN** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 870884	Spongebob Squarepants	2002	NR	12.95
9	9	2	**DARRIN'S DANCE GROOVES** RAZOR & TIE/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
10	7	3	**INSOMNIA** WARNER HOME VIDEO 23038	Al Pacino, Robin Williams	2002	R	22.95
11	4	2	**BIG FAT LIAR** UNIVERSAL STUDIOS HOME VIDEO 80788	Frankie Muniz, Amanda Bynes	2001	PG	22.98
12	12	3	**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood, Ian McKellen	2001	PG-13	22.94
13	10	2	**SCOOBY-DOO: WINTER WONDERDOG** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 42852	Scooby-Doo	2002	NR	14.95
14	11	2	**SCOOBY-DOO MEETS BATMAN** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	Scooby-Doo	2002	NR	14.95
15	15	3	**IT'S THE GREAT PUMPKIN, CHARLIE BROWN** PARAMOUNT HOME ENTERTAINMENT 153703	Animated	1966	NR	12.95
16	16	2	**RUGRATS: HALLOWEEN** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 870853	Animated	2001	NR	12.95
17	19	2	**HARRY POTTER AND THE SORCERER'S STONE** WARNER HOME VIDEO 21301	Daniel Radcliffe, Emma Watson	2001	PG	24.99
18	17	3	**PETER PAN: RETURN TO NEVERLAND** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1048	Animated	2002	G	24.99
19	14	3	**MICKEY'S HOUSE OF VILLAINS** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25269	Animated	2002	NR	22.99
20	13	3	**THE ROOKIE** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 01836	Dennis Quaid	2002	G	22.99
21	23	2	**PEANUTS: HOLIDAY COLLECTION** PARAMOUNT HOME ENTERTAINMENT 798899	Animated	2001	NR	38.85
22		1	**BABY BEETHOVEN: SYMPHONY OF FUN** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38446	Baby Einstein	2002	NR	14.95
23		1	**ELMO VISITS THE FIREHOUSE** SONY WONDER/SONY MUSIC ENTERTAINMENT 54345	Sesame Street Muppets	2002	NR	9.98
24	20	2	**DRAGONBALL Z: FUSION-LAST SAIYAN (EDITED)** FUNIMATION 3663	Animated	2002	NR	14.95
25		1	**BARBIE IN THE NUTCRACKER** ARTISAN HOME ENTERTAINMENT 13960	Barbie	2001	NR	19.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

NOVEMBER 16 2002 Billboard TOP VIDEO RENTALS™

Top Video Rentals is based on transactional data, provided by the [redacted] Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1 — 1 Week At Number 1		
1	NEW	1	**MR. DEEDS** COLUMBIA TRISTAR HOME ENTERTAINMENT 07022	Adam Sandler, Winona Ryder	PG-13
2	7	2	**INSOMNIA** WARNER HOME VIDEO 23038	Al Pacino, Robin Williams	R
3	7	2	**WINDTALKERS** MGM HOME ENTERTAINMENT 1004023	Nicolas Cage, Adam Beach	R
4	3	3	**SCOOBY-DOO** WARNER HOME VIDEO 23430	Freddie Prinze Jr., Sara Michelle Geller	PG
5	4	2	**ENOUGH** COLUMBIA TRISTAR HOME ENTERTAINMENT 00367	Jennifer Lopez	PG-13
6	5	3	**PANIC ROOM** COLUMBIA TRISTAR HOME ENTERTAINMENT 01317	Jodie Foster	R
7	10	2	**MONSTERS, INC.** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23867	Billy Crystal, John Goodman	G
8	5	3	**THE SCORPION KING** UNIVERSAL STUDIOS HOME VIDEO 80829	The Rock, Kelly Hu	PG-13
9	7	2	**CHANGING LANES** PARAMOUNT HOME ENTERTAINMENT 324084	Ben Affleck, Samuel L. Jackson	R
10	9	2	**LIFE OR SOMETHING LIKE IT** FOXVIDEO 2005388	Angelina Jolie, Edward Burns	PG-13
11	9	2	**MURDER BY NUMBERS** WARNER HOME VIDEO 22764	Sandra Bullock, Ben Chaplin	R
12	11	2	**HIGH CRIMES** FOXVIDEO 2005144	Ashley Judd, Morgan Freeman	PG-13
13	14	3	**THE ROOKIE** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 01836	Dennis Quaid	G
14	12	2	**BIG FAT LIAR** UNIVERSAL STUDIOS HOME VIDEO 80788	Frankie Muniz, Amanda Bynes	PG
15	16	2	**WE WERE SOLDIERS** PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R
16	14	3	**40 DAYS AND 40 NIGHTS** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2007308	Josh Hartnett	R
17	13	3	**SORORITY BOYS** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27885	Michael Rosenbaum, Harland Williams	R
18	17	2	**FRAILTY** LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 01170	Bill Paxton, Matthew McConaughey	R
19	18	2	**DERAILED** ARTISAN HOME ENTERTAINMENT 13787	Jean-Claude van Damme	R
20	20	2	**BIG TROUBLE** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24000	Tim Allen, Rene Russo	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

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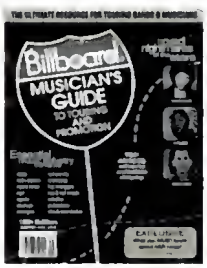
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BUSINESS OPPORTUNITIES

Statement of Interest For In-house Catering and Concession Services At the Kansas City Convention and Entertainment Center

The Kansas City Convention Center, operated by the City of Kansas City Missouri, is soliciting Statements of Interest from firms interested in providing nonexclusive catering sales and exclusive concession sales in its facilities.

For the period 9/1/01 to 9/01/02 concession sales at the facility were $1.3 million and catering sales, on a non-exclusive basis, were $3.8million. The anticipated effective date for the new contract is May 01, 2003. This will apply only to the Kansas City Convention Center and not the American Royal Center.

Interested firms should provide a statement of interest by no later than Friday, November 21, 2002. Preproposal conference will be held on December 12, 2002 location to be determined. Proposals will be due January 10, 2003. In order to receive the proposal materials please include in statement: Company name, name of contact person, address, telephone (include cell) fax number, and email address. Each request must be accompanied by a check or money order in the amount of $50.00 to cover the cost of handling. Please remit to:

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For week ending NOVEMBER 3, 2002

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12. SWIZZ BEATZ, BIGGER BUSINESS
13. SNOOP DOGG, FROM THA CHUUUCH TO DA PALACE
14. NAPPY ROOTS, PO' FOLKS
15. LIL' ROMEO, TRUE LOVE
16. JANEIRO, FABULOUS
17. TONI BRAXTON, HIT THE FREEWAY
18. EMINEM, LOSE YOURSELF
19. AMERIE, TALKIN TO ME
20. INDIA.ARIE, LITTLE THINGS
21. MARIAH CAREY, THROUGH THE RAIN
22. FIELD MOB, SICK OF SEEING LONELY
23. BIG TYMERS, ON YEAH
24. ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
25. MUSIQ, DON'T CHANGE
26. MS. JADE, CHING CHING
27. 3RD STOREE, GET WITH ME
28. KELLY ROWLAND, STOLE
29. BENZINO, ROCK THE PARTY
30. EVE, GANGSTA LOVIN
31. BLACKSTREET, WIZZY WOW
32. DRU HILL, I SHOULD BE
33. JUSTIN TIMBERLAKE, LIKE I LOVE YOU
34. WILL SMITH, 1,000 KISSES
35. SEAN PAUL, GIMME THE LIGHT
36. CAM'RON, HEY MA
37. LIL JON, I DON'T GIVE A (BEEP)
38. PRIMARY COLORZ, IF YOU ONLY KNEW
39. PASTOR TROY, ARE WE CUTTIN
40. EVE, SATISFACTION

NEW ONS
BUSTA RHYMES, MAKE [illegible]
BZK, BUMP BUMP BUMP
JENNIFER LOPEZ, JENNY FROM THE BLOCK
BEENIE MAN, BOSSMAN
TRINA, B S RIGHT

CMT
Continuous programming
2806 Opryland Drive, Nashville, TN 37214

1. FAITH HILL, CRY
2. SHANIA TWAIN, I'M GONNA GETCHA GOOD!
3. LEANN RIMES, LIFE GOES ON
4. DIXIE CHICKS, LANDSLIDE
5. TOBY KEITH, WHO'S YOUR DADDY
6. RASCAL FLATTS, THESE DAYS
7. KEITH URBAN, SOMEBODY LIKE YOU
8. TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
9. BRUCE SPRINGSTEEN, I ONESOME DAY
10. MONTGOMERY GENTRY, MY TOWN
11. REBECCA LYNN HOWARD, FORGIVE
12. STEVE AZAR, WAITIN ON JOE
13. GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
14. TRACE ADKINS, CHROME
15. KENNY CHESNEY, YOUNG
16. RASCAL FLATTS, I'M MOVIN' ON
17. PHIL VASSAR, AMERICAN CHILD
18. CLEDUS T JUDD, IT'S A GREAT DAY TO BE A GUY
19. KENNY CHESNEY, THE GOOD STUFF
20. DARRYL WORLEY, FAMILY TREE
21. ELIZABETH COOK, STUPID THINGS
22. TOBY KEITH, MY LIST
23. TIM MCGRAW, THE COWBOY IN ME
24. GARY ALLAN, THE ONE
25. ALAN JACKSON, DRIVE (FOR DADDY GENE)
26. ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
27. JENNIFER HANSON, BEAUTIFUL GOODBYE
28. EMERSON DRIVE, FALL INTO ME
29. NICKEL CREEK, THIS SIDE
30. TAMMY COCHRAN, LIFE HAPPENED
31. RADNEY FOSTER, EVERYDAY ANGEL
32. DIAMOND RIO, BEAUTIFUL MESS
33. BLAKE SHELTON, OL RED
34. BRAD PAISLEY, I'M GONNA MISS HER
35. DARRYL WORLEY, I MISS MY FRIEND
36. TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
37. SHEDAISY, MINE ALL MINE
38. TERRI CLARK, I JUST WANNA BE MAD
39. DIXIE CHICKS, LONG TIME GONE
40. KENNY CHESNEY, [illegible]

NEW ONS
AARON LINES, [illegible]

MTV
Continuous programming
1515 Broadway, New York, NY 10036

1. EMINEM, LOSE YOURSELF
2. NIRVANA, YOU KNOW YOU'RE RIGHT
3. JUSTIN TIMBERLAKE, LIKE I LOVE YOU
4. AVRIL LAVIGNE, SKATER BOY
5. MARIAH CAREY, THROUGH THE RAIN
6. SEAN PAUL, GIMME THE LIGHT
7. PUDDLE OF MUDD, SHE HATES ME
8. MISSY "MISDEMEANOR" ELLIOTT, WORK IT
9. NIVEA, DON'T MESS WITH MY MAN
10. GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS
11. KELLY CLARKSON, A MOMENT LIKE THIS
12. ASHANTI, BABY
13. CLIPSE, WHEN THE LAST TIME
14. CHRISTINA AGUILERA, DIRRTY
15. KELLY ROWLAND, STOLE
16. NO DOUBT, UNDERNEATH IT ALL
17. AUDIOSLAVE, COCHISE
18. MADONNA, DIE ANOTHER DAY
19. LL COOL J, LUV U BETTER
20. P!NK, FAMILY PORTRAIT
21. SANTANA, THE GAME OF LOVE
22. BIG TYMERS, ON YEAH
23. FOO FIGHTERS, ALL MY LIFE
24. FAT JOE, CRUISIN TONIGHT
25. SIMPLE PLAN, I'D DO ANYTHING
26. SALIVA, ALWAYS
27. VINES, OUTTATHAWAY
28. CHEVELLE, THE RED
29. JURASSIC 5, WHAT'S GOLDEN
30. PAUL OAKENFOLD, STARRY EYED SURPRISE
31. SUM 41, STILL WAITING
32. N.O.R.E., FULL MODE
33. CRAIG DAVID, WHAT'S YOUR FLAVA
34. UNCLE KRACKER, IN A LITTLE WHILE
35. STONE SOUR, BOTHER
36. RUN-D.M.C., WALK THIS WAY
37. RUN-D.M.C., DOWN WITH THE KING
38. RUN-D.M.C., ROCK BOX
39. JOHN MAYER, YOUR BODY IS A WONDERLAND
40. TLDETRY, [illegible]

NEW ONS
THE DONNAS, [illegible]
COMMON, COME CLOSE TO ME
JENNIFER LOPEZ, JENNY FROM THE BLOCK
TLC, GIRL TALK

VH1
MUSIC FIRST
Continuous programming
1515 Broadway, New York, NY 10036

1. CREED, ONE LAST BREATH
2. NO DOUBT, UNDERNEATH IT ALL
3. SANTANA, THE GAME OF LOVE
4. JOHN REZZNIK, (I'M STILL HERE (JIM'S THEME)
5. P!NK, FAMILY PORTRAIT
6. MADONNA, DIE ANOTHER DAY
7. NIRVANA, YOU KNOW YOU'RE RIGHT
8. DIXIE CHICKS, LANDSLIDE
9. JUSTIN TIMBERLAKE, LIKE I LOVE YOU
10. JOHN MAYER, YOUR BODY IS A WONDERLAND
11. MARIAH CAREY, THROUGH THE RAIN
12. FAITH HILL, CRY
13. U2, ELECTRICAL STORM
14. KELLY CLARKSON, A MOMENT LIKE THIS
15. BON JOVI, EVERYDAY
16. BRUCE SPRINGSTEEN, LONESOME DAY
17. RED HOT CHILI PEPPERS, ZEPHYR SONG
18. SHANIA TWAIN, I'M GONNA GETCHA GOOD!
19. DAVE MATTHEWS BAND, WHERE ARE YOU GOING
20. UNCLE KRACKER, IN A LITTLE WHILE
21. RED HOT CHILI PEPPERS, BY THE WAY
22. CREED, DON'T STOP DANCING
23. SHERYL CROW, SOAK UP THE SUN
24. LIFEHOUSE, SPIN
25. NELLY, DILEMMA
26. NORAH JONES, DON'T KNOW WHY
27. WALLFLOWERS, WHEN YOU'RE ON TOP
28. P!NK, DON'T LET ME GET ME
29. COLDPLAY, IN MY PLACE
30. PUDDLE OF MUDD, BLURRY
31. INDIA.ARIE, LITTLE THINGS
32. FOO FIGHTERS, ALL MY LIFE
33. TORI AMOS, A SORTA FAIRYTALL
34. MICHAEL JACKSON, THRILLER
35. TRAIN, DROPS OF JUPITER
36. P!NK, JUST LIKE A PILL
37. SIXPENCE NONE THE RICHER, BREATHE YOUR NAME
38. CRAIG DAVID, WHAT'S YOUR FLAVA
39. AVRIL LAVIGNE, COMPLICATED
40. AEROSMITH, [illegible]

NEW ONS
3 DOORS DOWN, [illegible]
WHITNEY HOUSTON, ONE OF THOSE DAYS
JENNIFER LOPEZ, JENNY FROM THE BLOCK

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 14, 2002

mu USA
muchmusic usa
Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

3 DOORS DOWN, WHEN I'M GONE (NEW)
MISSY "MISDEMEANOR" ELLIOTT, WORK IT (NEW)
NEW FOUND GLORY, HEAD ON COLLISION (NEW)
SR-71, TOMORROW (NEW)
KORN, ALONE I BREAK
MATCHBOX TWENTY, DISEASE
OFFAULT, LIVE A LIE
SNOOP DOGG, FROM THA CHUUUCH TO DA PALACE
KYLIE MINOGUE, COME INTO MY WORLD
TRINA, B S RIGHT
50 CENT, WANKSTA
STREETS, LET'S PUSH THINGS FORWARD
EXIT, LET'S WORK IT OUT
SEV, SAME OLD SONG

MTV2
Continuous programming
1515 Broadway, New York, NY 10036

NEW
NAS, MADE YOU LOOK
COMMON, COME CLOSE TO ME
BECK, LOST CAUSE
THE DONNAS, TAKE IT OFF
JANEIRO, FABULOUS
ERICK SERMON, REACT

MUCHMUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

COLDPLAY, THE SCIENTIST (NEW)
TREBLECHARGER, DON'T BELIEVE IT ALL (NEW)
3 DOORS DOWN, WHEN I'M GONE (NEW)
SPEK, I'M A HIPPIE (NEW)
Y LOOK F. KARDINAL OFFISHALL, RELATE TO ME (NEW)
NELLY, DILEMMA
SHAWN DESMAN, GET READY
SIMPLE PLAN, I'D DO ANYTHING
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
THEORY OF A DEADMAN, NOTHING SAID COME BETWEEN US
PUDDLE OF MUDD, SHE HATES ME
SWOLLEN MEMBERS, STEPPIN' THRU
OUR LADY PEACE, INNOCENT
AVRIL LAVIGNE, SKATER BOY
EMINEM, LOSE YOURSELF
CHRISTINA AGUILERA, DIRRTY
NICK CARTER, HELP ME
WAVE, THAT'S HOW I FEEL
CAM'RON, HEY MA
THE VINES, OUTTATHAWAY

MTV
Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

T.A.T.U., ALL THE THINGS SHE SAID
NO DOUBT, UNDERNEATH IT ALL
EMINEM, CLEANIN' OUT MY CLOSET
COLDPLAY, IN MY PLACE
BRITNEY SPEARS, BOYS
AVRIL LAVIGNE, COMPLICATED
P!NK, JUST LIKE A PILL
KORN, THOUGHTLESS
SHAKIRA, OBJECTION (TANGO)
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
RED HOT CHILI PEPPERS, BY THE WAY
U2, ELECTRICAL STORM
NICK CARTER, HELP ME
PAULINA RUBIO, TODO MI AMOR
THE CALLING, WHEREVER YOU WILL GO
BON JOVI, EVERYDAY
MANA, ANGEL DE AMOR
CHRISTINA AGUILERA, DIRRTY
JUANES, LA TORTURA
SYSTEM OF A DOWN, AERIALS

CMC
CALIFORNIA MUSIC CHANNEL
15 hours weekly
[illegible]

EMINEM, LOSE YOURSELF
ASHANTI, BABY
NELLY, DILEMMA
MISSY "MISDEMEANOR" ELLIOTT, WORK IT
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
AVRIL LAVIGNE, SKATER BOY
SANTANA, THE GAME OF LOVE
P!NK, FAMILY PORTRAIT
MICHELLE BRANCH, GOODBYE TO YOU
NO DOUBT, UNDERNEATH IT ALL
KELLY ROWLAND, STOLE
BZK, WHY I LOVE YOU
JANEIRO, FABULOUS
MARIO, BRAID MY HAIR
BEENIE MAN, FEEL IT BOY

[V]
Continuous programming
[illegible]

EMINEM, WITHOUT ME
A-1, MAKE IT GOOD
BRANDY, FULL MOON
KYLIE MINOGUE, LOVE AT FIRST SIGHT
ASHANTI, FOOLISH
NO DOUBT, HELLA GOOD
BLUE, FLY BY
ALICIA KEYS, HOW COME YOU DON'T CALL ME
UTADA HIKARU, LIGHT
INCUBUS, ARE YOU IN

URBAN X-PRESSIONS
2 hours weekly
2000 Hamilton St, Philadelphia, PA 19127

ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
BENZINO, ROCK THE PARTY
TRUTH HURTS, THE TRUTH
KZHIT, MULTIPHY
GERALD LEVERT, FUNNY
LL COOL J, LUV U BETTER
ASHANTI, BABY
QUEEN LATIFAH, GO AHEAD
BLACKSTREET, WIZZY WOW
INDIA.ARIE, LITTLE THINGS
MISSY "MISDEMEANOR" ELLIOTT, WORK IT
WC, THE STREETS
MS. JADE, CHING CHING
TALIB KWELI, WAITIN' FOR THE DJ
LIL JOHN, I DON'T GIVE A (BEEP)

G.A.C.
GREAT AMERICAN COUNTRY
Continuous programming
5697 E. Mineral Ave., Englewood, CO 80112

RASCAL FLATTS, THESE DAYS
TOBY KEITH, WHO'S YOUR DADDY?
PHIL VASSAR, AMERICAN CHILD
KEITH URBAN, SOMEBODY LIKE YOU
SHANIA TWAIN, I'M GONNA GETCHA GOOD!
GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
DIXIE CHICKS, LANDSLIDE
FAITH HILL, CRY
MONTGOMERY GENTRY, MY TOWN
TRACE ADKINS, CHROME
REBECCA LYNN HOWARD, FORGIVE
DARRYL WORLEY, FAMILY TREE
BILLY RAY CYRUS, WHAT ELSE IS THERE
TAMMY COCHRAN, LIFE HAPPENED
TRICK PONY, I'M A MESSIN'
STEVE AZAR, WAITIN ON JOE
EMERSON DRIVE, FALL INTO ME
TERRI CLARK, I JUST WANNA BE MAD
TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
SHEDAISY, MINE ALL MINE

Music & Showbiz™



by Carla Hay

IDOL TALK: Love it or hate it, *American Idol: The Search for a Superstar* isn't going away as long as the show is a hit. *American Idol* has been a ratings bonanza for the Fox network (*Billboard*, Aug. 3), and a second season will begin airing in January 2003. The first single from *American Idol* winner **Kelly Clarkson**—the double-A side "Before Your Love"/"A Moment Like This"—is the best-selling U.S. single of the year.



CLARKSON AND GUARINI

Now comes word of an *American Idol* movie, which has the working title *From Justin to Kelly*. The two confirmed stars are Clarkson and *American Idol* second-place contestant **Justin Guarini**. Like Clarkson, Guarini has signed a representation deal with 19 Entertainment, the management/production company behind *American Idol* and *From Justin to Kelly*.

The movie is described as a musical comedy, with Clarkson and Guarini playing themselves in a plot based partly on real-life situations and partly on scripted entertainment. Production on *From Justin to Kelly* begins early next year in Miami. The movie will be distributed by 20th Century Fox and has a targeted release of summer 2003.

Clarkson says she's aware that people may consider her a flash in the pan because of her connection to *American Idol*. But she points to the success of **Will Young** and **Gareth Gates**, who were, respectively, the winner and second-place contestant of the U.K.'s *Pop Idol*. "Their careers haven't died. They're still selling."

Guarini adds that the friendships among the *American Idol* finalists weren't manufactured for TV: "We're close friends in real life. It's not an act."

Though Clarkson will play herself in her feature-film debut, she doesn't hesitate to say which actress she would like to play her on the big screen: **"Reese Witherspoon.** I absolutely adore her."

In related news, the program's second season will continue with three judges: the returning **Simon Cowell**, **Paula Abdul**, and **Randy Jackson.** Elektra recording artist **Angie Martinez** had joined as a fourth judge but quit after less than a week (*Billboard Bulletin*, Oct. 31). Martinez left because "it became too uncomfortable for me to tell [contestants] to give up on their dream."

IN BRIEF: Goo Goo Dolls will host the Independent Film Channel's *Indie Rocks* marathon, which airs Nov. 16-17. The marathon will feature indie movies with a rock'n'roll attitude, including *Gimme Shelter* and *S.L.C. Punk*.

Mos Def has landed a starring role in off-Broadway play *Fucking A*, which premieres Feb. 25, 2003, at the Public Theater's Anspacher Theater in New York. The drama will reunite him with playwright **Suzan-Lori Parks**, who wrote the Pulitzer Prize-winning *Topdog/Underdog*, in which Mos Def made his Broadway debut.

NEWSLINE...

Premiere Radio Networks has canceled several of its nationally syndicated programs, including *Rockline*, *Rhythm Top 30 Countdown With Ellen K*, and *American Top 40 Flashback: The '80s*, with the final shows set to air in December. Premiere is also discontinuing some of its prep services and production libraries. As a result, Premiere has laid off about 100 staffers . . . American Urban Radio Networks will launch the American Smooth Jazz Network in January 2003 . . . Modern rock WBUZ Nashville music director Russ Schenck adds PD duties . . . KIKK Houston has switched from country to jazz, under the new call letters KHJZ. *Compiled by Carla Hay.*

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

LIGHTS, CAMERA, ACTION: The soundtrack from *8 Mile*, which marks rapper **Eminem's** first starring role in a major motion picture, commands both The Billboard 200 and Top R&B/Hip-Hop Albums. Selling a hefty 702,000 units in its first week, it becomes the first soundtrack to debut at No. 1 on the big chart since 1997, when *Howard Stern Private Parts* rang the bell. And with *The Eminem Show*—which spent six weeks at No. 1 and has sold 6.4 million copies, according to Nielsen SoundScan—hanging tough at No. 8, the rap star becomes the first artist to place two simultaneous albums in the top 10 since late 1999, when **'N Sync's** first RCA album shared the top 10 with its Christmas set.



With *8 Mile* widely expected to dominate ticket sales in its opening weekend, the film is poised to become the first since *Private Parts* to bow at No. 1 on both the box-office chart and The Billboard 200. Such a coup would make Eminem—who is featured on four of the soundtrack's 16 songs—the first to star concurrently in a No. 1 movie and a chart-topping album since **Jennifer Lopez** pulled off that rare accomplishment in January 2001, when her *J. Lo* opened at The Billboard 200's summit the same time that *The Wedding Planner* bowed atop the box-office list.

Although soundtracks have been conspicuous on The Billboard 200 during the SoundScan era—accounting for 76 weeks at No. 1 in the past 11 years—*8 Mile* is only the 18th soundtrack to reach the pole position since the dawn of the '90s.

THAT'S NOT ALL: Aside from *8 Mile*, new arrivals from **Christina Aguilera** (No. 2, 330,500) and **Nirvana** (No. 3, 234,000) help lift album volume by roughly 11% over the previous week (see Market Watch, page 10).

The last two weeks of 1999's Christmas selling season, when her No. 1 debut album rang up sums of 426,000 and 503,000, were the only times that any of Aguilera's three charting albums had a larger sum than *Stripped* accomplishes. In 2000, her Spanish outing peaked at No. 27, and her Christmas album reached No. 28.

The long-anticipated *Nirvana* collection sells almost 76,000 copies more than its last album—*From the Muddy Banks of the Wishkah*—did in its largest week, when it opened at No. 1 in 1996. In 1994, *MTV Unplugged in New York*—the band's first album after **Kurt Cobain's** suicide—surpassed 300,000 units when it started at No. 1 and again during Christmas week of that year.

Still, while each of the current chart's top three albums outsell the top three titles from the same week last year by a score of 1.27 million units to 847,000, the problem is that every other album on the chart beyond No. 3 sells less than the same-ranked title from The Billboard 200 in the Nov. 17, 2001, issue, so this is yet another week when album volume lags behind the same week of the prior year. It's starting to look like Easter will mark the only time in 2002 when album sales meet or beat those of the same week last year.

RASCALLY ROMP: The artist-development story of the week belongs to **Rascal Flatts**, which opens with 169,000 units, the largest opener of any country sophomore in the Nielsen SoundScan era. The sum places the group at No. 5 on The Billboard 200 and No. 1 on Top Country Albums.



Its first album, released in 2000, peaked at No. 43 on the big chart earlier this year and is No. 2 on Top Pop Catalog Albums after spending three weeks at No. 1 on that list. **LeAnn Rimes'** *Unchained Melody/The Early Years* had the previous record for first-week sales by a country artist's second album, selling 166,000 when it bowed in 1997. **Dixie Chicks'** second charting album, *Fly*, sold 341,000 when it opened at No. 1 on the big chart in 1999, but the trio had already released some independent albums before its first for Sony Music dropped in 1998.

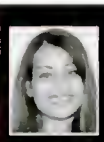
Also raising country's flag on The Billboard 200 is veteran **Anne Murray**. She wins the Pacesetter on a 50.7% gain, the chart's second-largest percentage hike. More than a third of her album's current sum (10,500) comes from TV-fed direct-to-consumer sales.

RIPPED FROM THE HEADLINES: On the sad news of the slaying of **Run-D.M.C.** DJ **Jason "Jam Master Jay" Mizell** (*Billboard*, Nov. 9), the act's recent hits album stirs a 327% gain, re-entering The Billboard 200 (No. 117) and Top R&B/Hip-Hop Albums (No. 33).

Meanwhile, the historic DVD bow of *Spider-Man* (see story, page 1) causes its soundtrack to almost triple prior-week sales, snaring the big chart's Greatest Gainer (184-63).

Singles Minded™



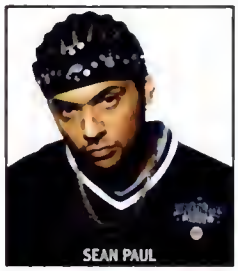




by Silvio Pietroluongo, Minal Patel, Wade Jessen

SPEED OF 'LIGHT': **Sean Paul's** first chart single on The Billboard Hot 100, "Gimme the Light," becomes his first top 10 hit, as it climbs 11-10. Last issue, we mentioned that "Light" broke the record for the slowest climb to the top three on Hot R&B/Hip-Hop Singles & Tracks, needing 30 weeks to reach that plateau. Paul's ascension on the Hot 100 took almost as long, clocking in at 29 weeks. That trails only **Faith Hill's** "This Kiss" for the slowest climb to the top 10 in a single chart run, as "Kiss" hit the top 10 in the Oct. 10, 1998, issue, in its 30th week. In 2000, **Creed's** "Higher" (36 weeks) and **Lonestar's** "Amazed" (30 weeks) each logged two separate chart runs as they made their slow jogs to the top 10.

"Light" was almost subjected to a dual chart run when it stood at No. 70 in its 21st week on the Hot 100. (Songs move to recurrent status if they have been on the chart for more than 20 weeks and rank below No. 50.) An exception was made that week for "Light" because it earned a bullet as it logged its fourth consecutive improvement in rank (Singles Minded, *Billboard*, Sept. 21).



CAPITOL GAINS: For the first time in three decades, a track on the venerable Capitol trademark appears atop Hot Country Singles & Tracks for a fifth consecutive week, as **Keith Urban's** "Somebody Like You" continues its ferocious grip on No. 1. No Capitol song has lived this long inside the chart's top box since **Freddie Hart's** "My Hang-Up Is You" spent six weeks there in 1972.

With a relatively small decline of 62 detections, Urban's single claims 5,920 spins and is separated from the No. 2 challenger by 577 plays. Up 275 spins, **Dixie Chicks'** "Landslide" stands impatiently poised to replace Urban next issue, but stiff competition from **Rascal Flatts'** "These Days" (6-3) may interfere. That title takes the chart's biggest increase, up 490 detections to 5,268 plays.

Elsewhere on the chart, **Kid Rock's** pair of "Picture" duets with **Sheryl Crow** and **Allison Moorer** remain visible on the chart, up 14 spins (No. 46). Recorded following her appearance with Rock at Farm Aid, Moorer's vocal is on the Universal South single; Crow's vocal is on the Lava/Atlantic album. Airplay totals for the nearly identical tracks are combined, and both duet partners are listed on our charts . . . Based on unsolicited album play, the title track from **Shania Twain's** *Up!* enters Hot Country Singles & Tracks with Hot Shot Debut honors at No. 57, and the lead single from **LeAnn Rimes'** *Twisted Angel*, "Life Goes On," enters at No. 60 . . . The title of **Tracy Byrd's** No. 55 single "Babies" is updated this issue to "Lately (Been Dreamin' 'Bout Babies)." RCA initially serviced a white-label copy to stations with the former title, then shipped a new disc with the updated title two weeks later.



FOO'S BALL: "All My Life" by **Foo Fighters** moves 3-2 on Modern Rock Tracks, equaling the peak position of their 1995 debut "This Is a Call." Of the 13 songs they have charted in this format, the only one to reach higher was "Learn to Fly," which rose to No. 1 in November 1999. Since the group's debut, only two artists have charted more titles at modern, **Pearl Jam** and **Dave Matthews Band**, with 15 and 14 songs, respectively. Foo lead vocalist **Dave Grohl** is kept from the No. 1 spot this issue by another recording that features himself, as his former band, **Nirvana**, spends a fourth consecutive week on top with "You Know You're Right." Grohl also makes an uncredited appearance on the chart, playing drums on **Queens of the Stone Age's** "No One Knows," which rises 16-14.

CAN'T KNOCK HIS HUSTLE: Following a performance of the song on *Saturday Night Live* (Nov. 2), " '03 Bonnie & Clyde" by **Jay-Z Featuring Beyoncé Knowles** advances into the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart at No. 7, increasing radio audience by 12.5%. This is **Jay-Z's** 12th top 10 on the chart, including his stints as a featured artist, tying him with **P. Diddy** for the most top 10 singles by a rap artist. "Clyde" is the first top 10 for Jay-Z since last year's "Girls, Girls, Girls," despite 13 other chart appearances in the interim.

THE LONG RUN: **Avril Lavigne's** "Complicated" hangs on to the No. 1 spot on the Adult Top 40 chart for a 16th consecutive week, extending her record for most weeks at the top of that chart by a female artist. **Natalie Imbruglia** held the prior mark, as her "Torn" rested at the pole position for 14 weeks from April through July of 1998. (See Chart Beat, page 6.)

Billboard THE BILLBOARD 200.

Sales data compiled by Nielsen SoundScan

NUMBER 1/HOT SHOT DEBUT (1 Week At Number 1)

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	1	**SOUNDTRACK** ▲ SOUNDTRACK 161 276/HOLLYWOOD 162 966/10 MIX	**8 Mile**	1
2	NEW		**CHRISTINA AGUILERA** RCA 68822-2/RCA 68	**Stripped**	2
3	NEW		**NIRVANA** DGC/GEFFEN 493663-2/INTERSCOPE 149 66	**Nirvana**	3
4	1	—	**SANTANA** ARISTA 18732-2/BMG 15 66	**Shaman**	1
5	NEW		**RASCAL FLATTS** LYRIC STREET 493621-2/HOLLYWOOD 172 966/10 MIX	**Melt**	5
6	2	1	**FAITH HILL** WARNER BROS. 93624-2/ELLE 4000/WRN 172 (2) 966/10 MIX	**Cry**	1
7	NEW		**TORI AMOS** EPIC 86412-2/SME 15 66	**Scarlet's Walk**	7
8	7	7	**EMINEM** ▲² AFTERMATH/INTERSCOPE 157 966/UNIVERSAL 172 966	**The Eminem Show**	1
9	8	5	**AVRIL LAVIGNE** ▲ ARISTA 14 467-2	**Let Go**	2
10	6	6	**DIXIE CHICKS** ▲ MONUMENT 71 (CD)/BMG 15 66/SME 15 66	**Home**	1
11	5	3	**ELVIS PRESLEY** ▲ RCA 68977-2 15 66	**Elvis: 30 #1 Hits**	1
12	NEW		**BONE THUGS-N-HARMONY** BTNG/EST 86 904-2/EPIC 172 966/SME 15 66	**Thug World Order**	12
13	10	8	**NELLY** ▲ FO. #1/COLUMBIA 85 274/EPIC/SME 172 966 15 66	**Nellyville**	1
14	9	4	**THE ROLLING STONES** ABKCO 23218/VIRGIN 256 66 (2)	**Forty Licks**	2
15	NEW		**LIL JON & THE EAST SIDE BOYZ** TVT 2197-2/TVT 66	**Kings Of Crunk**	15
16	4	—	**ROD STEWART** J 20519-2/172 966	**It Had To Be You ... The Great American Songbook**	4
17	NEW		**NICK CARTER** JIVE 41662-2/SME/172 966	**Now Or Never**	17
18	13	11	**NORAH JONES** ▲ BLUE NOTE 72000-2/EMI 172 966/CAPITOL 172 966 [DK]	**Come Away With Me**	6
19	3	—	**FOO FIGHTERS** ROSWELL 586092-2/RCA 15 66 (2)	**One By One**	3
20	NEW		**TANK** ELEKTRA/ROWDY/UNIVERSAL BRAND/UMRG 172 966/15 66	**One Man**	20
21	NEW		**VARIOUS ARTISTS** RAVE 2702/BMG/RED MUSIC 172 966/15 66	**Totally Hits 2002: More Platinum Hits**	21
22	11	2	**LL COOL J** DEF JAM 063 977-2/UMRG 172 966/15 966	**10**	2
23	NEW		**VARIOUS ARTISTS** EPIC 194 (DISC)/VERVE/UNIVERSAL/15 966/SONY (HADDVILLE) 172 966/15/172 966	**Totally Country Vol. 2**	23
24	NEW		**SHAGGY** BIG MACK/MCA 11938 (2)	**Lucky Day**	24
25	12	—	**KELLY ROWLAND** MUSIC WORLD/COLUMBIA 85 604-2/15 66/15 66	**Simply Deep**	12
26	21	22	**TOBY KEITH** DREAMWORKS 450 045-2/UMRG 172 966/SME 172 966 15 66	**Unleashed**	1
27	23	23	**PINK** ▲ ARISTA 14 703-2/15 66	**Missunderstood**	6
28	19	21	**GOOD CHARLOTTE** ● EPIC 86407-2/SME 15 66	**The Young And The Hopeless**	7
29	16	16	**DISTURBED** ▲ REPRISE 48276-2/WEA 172 966 (2)	**Believe**	1
30	26	26	**JOHN MAYER** ▲ AWARE 83 (CD)/JIVE 41 966/172 966 (2)/15 66 [DK]	**Room For Squares**	15
31	24	20	**INDIA.ARIE** ● MOTOWN 064 926-2/UMRG 172 966/15 966	**Voyage To India**	6
32	14	—	**MICHAEL W. SMITH** REUNION 15574-2/EMI/CAPITOL 15 966	**Worship Again**	14
33	20	15	**SOUNDTRACK** RCA 68 151 15 66/15 66	**American Idol: Greatest Moments**	4
34	22	16	**SOUNDTRACK** FOX 11387-2/BMG 66 (2)	**Brown Sugar**	16
35	NEW		**STEVIE WONDER** MOTOWN 0177 966/UMRG 15 66 (2)	**The Definitive Collection**	35
36	25	19	**JOSH GROBAN** ▲² REPRISE 48 274-2/WEA 172 966/15 966 (2) [DK]	**Josh Groban**	8
37	28	27	**ASHANTI** ▲ MURDER INC./DEF JAM/IDJMG 172 966/15 966	**Ashanti**	1
38	NEW		**TOO SHORT** SHORT JOINT 81 678/EMI 15 66/172 966	**What's My Favorite Word?**	38
39	18	9	**GERALD LEVERT** ELEKTRA/EEG 62 178 66/15 966	**The G Spot**	9
40	37	38	**KENNY CHESNEY** ▲ RCA 67 975-2/15 66 (2)	**No Shoes, No Shirt, No Problems**	1
41	31	31	**DIANA KRALL** VERVE 589 793-2/172 966/15 966	**Live In Paris**	18
42	17	14	**XZIBIT** LOUD/COLUMBIA 85021-2/SME 172 966/15 66/15 966	**Man vs Machine**	3
43	34	34	**VARIOUS ARTISTS** ▲ ATLANTIC 83 260-2/WEA 172 966/ATLANTIC/15 966 (2)	**Now 10**	2
44	30	12	**FLEETWOOD MAC** REPRISE 93624-2/WARNER BROS. 172 66 (2)	**The Very Best Of Fleetwood Mac**	12
45	39	30	**CHEVELLE** EPIC 86553-2/15 966/15 66	**Wonder What's Next**	14
46	29	10	**DAVE HOLLISTER** MOTOWN 0020 (CARR)/172 966/15 66	**Things In The Game Done Changed**	10
47	36	28	**CLIPSE** ● STAR TRAK 14 067-1/ARISTA (2) 15/15 66	**Lord Willin'**	4
48	41	41	**PUDDLE OF MUDD** ▲ FLAWLESS/ATLANTIC 83 261-2/WEA/ATLANTIC 15 66/15 966	**Come Clean**	9
49	27	13	**BON JOVI** ISLAND 063 963-2/UMRG 172 966/15 966	**Bounce**	2
50	32	25	**TRACY CHAPMAN** ELEKTRA/EEG 62 178-2/15 966	**Let It Rain**	25

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
51	NEW		**SIGUR RÓS** XIII 035 (1)/BMG 15 66 (2)	**( )**	51
52	62	37	**COLDPLAY** ● CAPITOL 85997-2/15 66 (2)	**A Rush Of Blood To The Head**	5
53	47	32	**TAPROOT** VELVET HAMMER/ATLANTIC 83661-4/2 (1)/15 966	**Welcome**	17
54	NEW		**LOS TIGRES DEL NORTE** FONOVISA 9988 (1)/15 66 (2)	**La Reina Del Sur**	54
55	45	47	**NO DOUBT** ▲ INTERSCOPE 157 966/15 966	**Rock Steady**	9
56	15	—	**FIELD MOB** MCA 170977-2/15 66 (2)	**From The Roots To The Toots**	33
57	33	—	**KEITH URBAN** CAPITOL 75 (CD)/EMI 15 66/15 966	**Golden Road**	11
58	35	24	**TOM PETTY AND THE HEARTBREAKERS** WARNER BROS. 47955 15 66 (2)	**The Last DJ**	9
59	49	42	**LIL' FLIP** ● FO. #1/COLUMBIA 85027 (CRG) (2 15 66 (2)/172 966	**Undisputed Legend**	12
60	43	33	**BECK** GEFFEN 493624-2/INTERSCOPE 15 66 (2)	**Sea Change**	8
61	42	35	**CREED** ▲ ARTIST 61 787-2/15 66 (2)	**Weathered**	1

GREATEST GAINER

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
62	184	194	**SOUNDTRACK** ▲ COLUMBIA/SONY WONDER 85 (CD)/EPIC (SME) 172 66 15 66 (2)/15 66	**Spider-Man**	4
63	50	39	**LEANN RIMES** CURB 78747-2/15 66/15 966	**Twisted Angel**	12
64	44	36	**VARIOUS ARTISTS** BMG ENTERTAINMENT/SONY MUSIC SPARROW (2) 15 66 (2)	**WOW Hits 2003**	34
65	46	44	**JAMES TAYLOR** ● COLUMBIA 85 (CD)/172 966/15 66 (2)	**October Road**	4
66	74	78	**KID ROCK** ▲ LOUD/ATLANTIC 83667 (AE)/15 66 (2)/15 966	**Cocky**	7
67	59	56	**STONE SOUR** ROADRUNNER 618 (AE)/172 966/15 66 (2)	**Stone Sour**	46
68	60	53	**SYSTEM OF A DOWN** ▲² AMERICAN/LAFACE 83 (AE)/172 966/15 66 (2)	**Toxicity**	1
69	48	48	**JURASSIC 5** INTERSCOPE 493627-2/15 66 (2)	**Power In Numbers**	15
70	53	64	**BRUCE SPRINGSTEEN** ▲² COLUMBIA 85 (CD)/172 966/15 66 (2)	**The Rising**	1
71	52	58	**RED HOT CHILI PEPPERS** ▲ WARNER BROS. 47954 15 66 (2)	**By The Way**	2
72	58	50	**SCARFACE** RAP-A-LOT/DEF JAM/IDJMG 172 966/15 966 (2)	**Greatest Hits**	40
73	40	—	**LINKIN PARK** ▲ WARNER BROS. 48 (CD)/172 966/15 66 (2)	**[Reanimation]**	2
74	54	45	**VARIOUS ARTISTS** ATLANTIC/ATLANTIC 83 (AE)/172 966/15 66 (2)	**Lalleschi Presents Disturbing Tha Peace: Golden Grain**	9
75	46	35	**NAPPY ROOTS** ▲ ATLANTIC 83 (AE)/172 966/15 66 (2)	**Watermelon, Chicken & Grits**	2
76	56	47	**SOUNDTRACK** HOLLYWOOD 162 061 (10 MIX (2)	**Sweet Home Alabama**	46
77	57	46	**FLOETRY** CREAM/KNOWLEDGE 493613-2/INTERSCOPE 11 (15 (2)	**Floetic**	19
78	51	40	**KENNY G** ● ARISTA 14 918-1/15 66 (2)	**Paradise**	9
79	62	48	**MICHELLE BRANCH** ▲ MAVERICK 47 (WARNER BROS.)/15 66 (2)	**The Spirit Room**	28
80	61	55	**JACK JOHNSON** ● BRUSHFIRE/ENJOY/BRUSHFIRE 172 966/15 66 (2) [DK]	**Brushfire Fairytales**	34
81	65	84	**LAS KETCHUP** SONIC/TEMPO/CHERRY 15 66 (2)	**Las Ketchup**	65
82	67	59	**MARTINA MCBRIDE** ▲ RCA (NASHVILLE)/172 966/15 66 (2)	**Greatest Hits**	5
83	76	60	**THE VINES** ● CAPITOL 85 (CD)/172 966/15 66 (2)	**Highly Evolved**	11
84	66	64	**SHAKIRA** ▲ EPIC 61 (CD)	**Laundry Service**	3
85	71	69	**SOUNDTRACK** ▲ ATLANTIC 83 (AE)/172 966/15 66 (2)	**O Brother, Where Art Thou?**	1
86	73	65	**VARIOUS ARTISTS** REPUTY 86 (CD)/172 966/15 66 (2)	**iWorship: A Total Worship Experience**	60
87	69	77	**KENNY G** ARISTA 14 921-1/15 66	**Wishes**	64
88	64	—	**SHERYL CROW** ▲ A&M 493 (AE)/172 966/15 66 (2)	**C'mon, C'mon**	2
89	68	57	**QUEENS OF THE STONE AGE** INTERSCOPE 493 (AE)/172 966/15 66 (2)	**Songs For The Deaf**	17
90	66	66	**PETER GABRIEL** REAL WORLD/GEFFEN 493 (AE)/INTERSCOPE/172 966 (2)	**Up**	9
91	63	43	**VANESSA CARLTON** ▲ A&M 493 (AE)/172 966/15 66 (2)	**Be Not Nobody**	5
92	72	62	**KIDZ BOP KIDS** RAZOR & TIE 81 (AE)/172 966/15 66 (2)	**Kidz Bop 2**	37
93	77	73	**ALAN JACKSON** ▲ ARISTA (NASHVILLE)/172 966/15 66 (2)	**Drive**	1
94	91	83	**VARIOUS ARTISTS** WORD/EMI CMG/SPARROW/EMI CMG/WARNER BROS. (2) 15 66 (2)	**WOW Christmas**	95
95	105	126	**HEATHER HEADLEY** RCA 67 (AE)/15 66 (2)	**This Is Who I Am**	38
96	84	63	**DAVE MATTHEWS BAND** ▲² RCA 68 (AE)/15 66 (2)	**Busted Stuff**	1
97	79	72	**OUR LADY PEACE** ● COLUMBIA 85 (CD)/172 966/15 66 (2)	**Gravity**	9
98	83	58	**SOUNDTRACK** DREAMWORKS 450 (AE)/172 966/15 66 (2)	**Lizzie McGuire**	97
99	103	111	**EVE** RUFF RYDER/INTERSCOPE 493 (AE)/172 966/15 66 (2)	**Eve-olution**	6
100	75	67			

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	85	75	4	**ISYSS** ARISTA 14721 (12.98,18.98)	The Way We Do	55
102	89	80	15	**MARIO** ● 3RD STREET 20076 (12.98/17.98)	Mario	9
103	80	70	28	**CAM'RON** ROC A FELLA/DEF JAM 586765*/IDJMG (12.98/18.98)	Come Home With Me	2
104	97	87	32	**CELINE DION** ▲[2] EPIC [illegible] (14.98)	A New Day Has Come	1
105	99	92	14	**AMERIE** RISE/COLUMBIA 85958/CRG (12.98 EQ CD)	All I Have	9
106	81	49	6	**PASTOR TROY** MADD SOCIETY/UNIVERSAL 064852*/UMRG (12.98/18.98)	Universal Soldier	13
107	90	71	15	**TRICK DADDY** ● SLIP N SLIDE/ATLANTIC 83[illegible]*/AG (12.98/18.98)	Thug Holiday	6
108	101	93	40	**NICKELBACK** ▲[4] ROADRUNNER 618485*/ICJAG (12.98,18.98)	Silver Side Up	2
				PACESETTER		
109	158	—	2	**ANNE MURRAY** STRAIGHTWAY 38779 (18.98/18.98)	Country Croonin'	109
110	113	122	3	**VARIOUS ARTISTS** WALT DISNEY 860705 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	61
111	92	86	5	**MERCYME** INO/MAT 8 COMMUNICATIONS/WORD 86218/WARNER BROS. (17.98 CD)	Spoken For	41
112	NEW		1	**PHISH** ELEKTRA 62800/EEG (31.98 CD)	Live Phish 13: 10.31.94 Glens Falls Civic Center, Glens Falls, New York	112
113	94	81	5	**UNCLE KRACKER** LAVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43
114	100	108	60	**MICHAEL W. SMITH** ▲ REUNION 10025/ZOMBA [illegible]	Worship	20
115	78	60	6	**NAS** ILL WILL/COLUMBIA 85275*/CRG (12.98 EQ/18.98)	The Lost Tapes	10
116	110	88	25	**MUSIQ** ● DEF SOUL 586777*/IDJMG (12.98/18.98)	Juslisen (Just Listen)	1
117	RE-ENTRY		2	**RUN-DMC** PROFILE/ARISTA 70807/BMG HERITAGE (13.98 CD)	Greatest Hits	117
118	93	82	27	**BIG TYMERS** ▲ CASH MONEY/UNIVERSAL 860297*/UMRG (18.98 CD)	Hood Rich	1
119	106	94	21	**KORN** ▲ IMMORTAL 61468*/EPIC (12.98 EQ/18.98)	Untouchables	2
120	82	74	7	**NATALIE COLE** VERVE 589774/VG (12.98/18.98)	Ask A Woman Who Knows	32
121	70	—	2	**DAVID BOWIE** EMI 41838/VIRGIN (18.98 CD)	Best Of Bowie	20
122	98	89	60	**P.O.D.** ▲[3] ATLANTIC 83[illegible]*/AG (11.98/17.98)	Satellite	6
123	132	141	20	**GEORGE STRAIT** ● MCA NASHVILLE 170[illegible] (11.98/18.98)	The Road Less Traveled	9
124	111	103	13	**ENRIQUE IGLESIAS** ▲[2] INTERSCOPE 493146 (12.98/18.98)	Escape	1
125	126	107	17	**PLAY** MUSIC WORLD/COLUMBIA 86997/CRG (8.98 EQ CD) [M]	Play (EP)	28
126	102	79	7	**LIFEHOUSE** DREAMWORKS 450077/INTERSCOPE (18.98 CD)	Stanley Climbfall	7
127	123	117	102	**TIM MCGRAW** ▲[3] CURB 77978-11758/18.98	Greatest Hits	9
128	112	89	14	**INCUBUS** ▲[2] IMMORTAL 85227*/EPIC (12.98 EQ/18.98)	Morning View	2
129	118	97	11	**DIAMOND RIO** ARISTA NASHVILLE 07046/RLG (11.98/17.98)	Completely	23
130	87	61	3	**BOND** MBD 470560/DECCA (17.98 CD) [M]	Shine	61
131	120	105	103	**THE BEATLES** ▲[4] APPLE 29805/CAPITOL (17.98/21.98)	1	1
132	121	101	17	**AEROSMITH** ▲ [illegible] (17.98 CD)	O, Yeah! Ultimate Aerosmith Hits	4
133	122	116	8	**REBECCA LYNN HOWARD** MCA NASHVILLE 170289 (11.98/18.98)	Forgive	29
134	88	76	13	**TRUSTCOMPANY** GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Positive Of Neutral	11
135	134	196	98	**OAKENFOLD** MAVERICK 46204/WARNER BROS. (18.98 CD)	Bunkke	65
136	109	85	9	**STING & THE POLICE** A&M/UMRV 493252/INTERSCOPE (18.98 CD)	The Very Best Of... Sting & The Police	46
137	NEW		1	**KUMBIA KINGS** EMI LATIN 62525 (7.98/11.98)	All Mixed Up: Los Remixes	137
138	116	104	78	**CHICAGO** ● RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38
139	NEW		1	**PHISH** ELEKTRA 62800/EEG (31.98 CD)	Live Phish 16: 10.31.98 Thomas & Mack Center, Las Vegas, Nevada	139
140	127	125	6	**LUIS MIGUEL** WARNER LATINA 49277 (10.98 CD)	Mis Boleros Favoritos	125
141	114	128	33	**THE WHITE STRIPES** THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61
142	143	131	5	**AARON CARTER** JIVE 41818/ZOMBA (12.98,18.98)	Another Earthquake	18
143	131	113	10	**TRINA** SLIP N SLIDE/ATLANTIC 83617*/AG (11.98/17.98)	Diamond Princess	14
144	NEW		1	**PHISH** ELEKTRA 62800/EEG (31.98 CD)	Live Phish 15: 10.31.96 The Dmei, Atlanta, Georgia	144
145	115	102	40	**LUDACRIS** ▲[3] DISTURBING THA PEACE/DEF JAM SOUTH 588448*/IDJMG (17.98/19.98)	Word Of Mouf	3
146	NEW		1	**PHISH** ELEKTRA 62807/EEG (31.98 CD)	Live Phish 14: 10.31.95 Rosemont Horizon, Rosemont, Illinois	146
147	124	133	22	**VARIOUS ARTISTS** ▲ WARNER MUSIC SPECIALS 78156/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2
148	117	90	9	**MARK KNOPFLER** WARNER BROS. 48374 (18.98 CD)	The Ragpicker's Dream	38
149	107	98	3	**DA HEADBUSSAZ** FE/HYPNOTIZE MINDS 3902/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	98
150	137	120	11	**MONTGOMERY GENTRY** COLUMBIA (NASHVILLE) 86535/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26
151	136	109	3	**TRAVIS TRITT** COLUMBIA (NASHVILLE) 86000/SONY (NASHVILLE) (12.98 EQ/18.98)	Strong Enough	27
152	139	134	12	**SOUNDTRACK** ▲[2] INTERSCOPE 493825 (12.98/18.98)	Moulin Rouge	3
153	129	114	4	**NICKEL CREEK** SUGAR HILL 3941 (18.98 CD)	This Side	18
154	NEW		1	**SIXPENCE NONE THE RICHER** SQUINT-CURB/REPRISE 86010/WARNER BROS. (17.98 CD)	Divine Discontent	154
155	135	119	27	**NEW FOUND GLORY** ● DRIVE THRU 112916/MCA (18.98 CD)	Sticks and Stones	4
156	119	100	13	**SCARFACE** DEF JAM SOUTH 589868*/IDJMG (12.98/18.98)	The Fix	4
157	133	115	7	**ENRIQUE IGLESIAS** ● UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	12
158	153	157	37	**KIRK FRANKLIN** ● GOSPOCENTRIC 20037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
159	157	155	43	**SEETHER** WIND-UP 13068 (9.98 CD)	Disclaimer	92
160	142	121	66	**THE STROKES** ● RCA 68181* (17.98 CD)	Is This It	33
161	146	139	20	**VARIOUS ARTISTS** ▲[2] UNIVERSAL/EMUZ/MBA/SONY 584466/UMRG (12.98,18.98)	Now 9	1
162	147	130	47	**JIMMY EAT WORLD** ▲ DAMAGE/DRK'S 493034/INTERSCOPE (17.98 CD)	Jimmy Eat World	31
163	130	106	12	**SOUNDTRACK** ● UNIVERSAL 156258/UMRG (19.98 CD)	XXX	9
164	166	167	47	**MERCYME** ● INO/WORD 86163/WARNER BROS. (16.98 CD) [M]	Almost There	67
165	145	126	23	**VARIOUS ARTISTS** ▲ BAD BOY 73007*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1
166	144	129	11	**MANA** WARNER LATINA 48006 (10.98/18.98)	Revolucion De Amor	22
167	163	140	25	**SOUNDTRACK** ● EPIC 86311 (18.98 CD)	A Walk To Remember	34
168	155	137	50	**HOOBASTANK** ▲ ISLAND 586435/IDJMG (18.98 CD) [M]	Hoobastank	25
169	148	148	42	**ROD STEWART** ● WARNER BROS. 78329 (12.98/18.98)	The Very Best Of Rod Stewart	40
170	156	143	20	**VARIOUS ARTISTS** VP 1679* (8.98/16.98)	Reggae Gold 2002	112
171	149	118	7	**JOHN MAYER** AWARE/COLUMBIA 86951/CRG (11.98 EQ CD)	Inside Wants Out (EP)	22
172	173	153	15	**MARY MARY** COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	20
173	RE-ENTRY		2	**SOUNDTRACK** AMERICAN 063101/IDJMG (18.98 CD)	Jackass	173
174	164	145	6	**FRED HAMMOND** VERITY 42197/ZOMBA (11.98/17.98)	Speak Those Things: POL Chapter 3	38
175	185	—	2	**THE USED** REPRISE 48287/WARNER BROS. (11.98 CD) [M]	The Used	175
176	161	171	3	**3RD STOREE** EDMONDS/DEF SOUL 588077/IDJMG (8.98/14.98)	Get With Me	91
177	128	96	11	**SOUNDTRACK** EPIC 86575* (18.98 EQ CD)	Barbershop	29
178	161	149	14	**SOUNDTRACK** LAVA/ATLANTIC 83543/AG (12.98/18.98)	Scooby-Doo	28
179	151	165	5	**THE NITTY GRITTY DIRT BAND** CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	134
180	179	158	68	**AALIYAH** ▲[2] BLACKGROUND 70082* (12.98/18.98)	Aaliyah	9
181	165	138	13	**EVA CASSIDY** BLIX STREET 10075 (16.98 CD)	Imagine	32
182	176	163	100	**ENYA** ▲[6] REPRISE 474[illegible]/WARNER BROS. (12.98/18.98)	A Day Without Rain	2
183	167	135	11	**N*E*R*D*** ● VIRGIN [illegible]* (10.98 CD)	In Search Of...	56
184	162	151	23	**PRINCE** WARNER BROS. 74272 (16.98 CD)	The Very Best Of Prince	66
185	95	—	2	**JAGUARES** RCA 86656/BMG LATIN (14.98 CD)	El Primer Instinto	95
186	150	123	9	**JACKSON BROWNE** ELEKTRA 62783/EEG (18.98 CD)	The Naked Ride Home	36
187	172	164	49	**DJ SAMMY** ROBBINS 25031 (18.98 CD)	Heaven	67
188	186	183	52	**BRITNEY SPEARS** ▲[4] JIVE 41776-2/ZOMBA (12.98,18.98)	Britney	1
189	168	177	42	**JUMPS** SPARROW 51900 (12.98 CD)	All The Time In The World	86
190	171	150	28	**KHIA FEATURING DSD** ● DIRTY DOWN 251122/ARTEMIS (17.98 CD) [M]	Thug Misses	33
191	154	112	40	**DANIEL BEDINGFIELD** ISLAND 365113*/IDJMG (17.98 CD)	Gotta Get Thru This	41
192	175	132	9	**RUSSELL WATSON** DECCA 473160 (18.98 CD)	Encore	114
193	188	161	12	**KEITH SWEAT** ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	14
194	182	176	26	**KYLIE MINOGUE** ▲ CAPITOL 3[illegible] (11.98)	Fever	3
195	140	—	2	**THE DONNAS** ATLANTIC 83567*/AG (11.98 CD) [M]	Spend The Night	140
196	NEW		1	**VARIOUS ARTISTS** WINDHAM HILL 11661/RCA VICTOR (16.98 CD)	A Windham Hill Christmas	196
197	[illegible]		50	**VARIOUS ARTISTS** ▲[2] INTEGRITY 61081/TIME-LIFE (13.98 CD)	Songs 4 Worship —Shout To The Lord	51
198	169	142	41	**LEE ANN WOMACK** MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	16
199	RE-ENTRY		2	**CKY** ISLAND 063168/IDJMG (12.98 CD)	Infiltrate-Destroy-Rebuild	99
200	199	197	27	**SOUNDTRACK** ▲ DREAMWORKS/ANDERSON/INTERSCOPE (17.98/[illegible])	Shrek	28

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi platinum level For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes RIAA Latin awards: ▫ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino) △[2] Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available Most tape prices and CD prices for BMG and WEA labels, are suggested lists Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices Greatest Gainer shows chart's largest unit increase Pacesetter indicates biggest percentage growth Heatseeker Impact shows albums removed from Heatseekers this week [M] indicates part of present Heatseeker bills © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved

Billboard TOP BLUES ALBUMS

NOVEMBER 16 2002

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	6 Weeks At Number 1
1	1		DELBERT MCCLINTON NEW WEST 6042	Room To Breathe
2	2		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble
3	4		SHEMEKIA COPELAND ALLIGATOR 4887	Talking To Strangers
4	4		ROY ROGERS EVIDENCE 26121	Slideways
5	4		ETTA JAMES PRIVATE MUSIC 11633/BMG	Love Songs
6	4	▲	JOE BONAMASSA MEDALIST 88181	So It's Like That
7	4		TYRONE DAVIS MALACO 7514	Love Line
8	9		TAB BENOIT & JIMMY THACKERY TELARC 83661/TELARC	Whiskey Store
9	10		DELBERT MCCLINTON NEW WEST 6024	Nothing Personal
10	7		JOHN MAYALL AND THE BLUESBREAKERS EAGLE 20605/RED INK	Stories
11	12		ETTA JAMES & THE ROOTS BAND PRIVATE MUSIC 11633/RCA VICTOR	Burnin' Down The House
12	13		LITTLE MILTON MALACO 7513	Guitar Moe
13	11		JOHN LEE HOOKER & MUDDY WATERS UNIVERSAL SPECIAL PRODUCTS 113646/UMRG	Winning Combinations
14			WILLIE CLAYTON NZUMI 2056	Last Moe Standing
15			STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86423/EPIC	Live At Montreux 1982 & 1985

Billboard TOP REGGAE ALBUMS

NOVEMBER 16 2002

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	1 Week At Number 1
1			SHAGGY BIG YARD 113070**/MCA	Lucky Day
2	1		VARIOUS ARTISTS VP 1679*	Reggae Gold 2002
3	2		BEENIE MAN SHOWDOWN VIBES/VP 13134*/VIRGIN	Tropical Storm
4	3		KYA-PI CARIB BEAN GOLD 0621	Me U Went
5	4		UB40 VIRGIN 56525	The Very Best Of UB40
6	5		VARIOUS ARTISTS SANDBWAY 80703	Reggae Pulse: The Heartbeat Of Jamaica
7	6		BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 584714/UMRG	Legend (Deluxe Edition)
8	7		SHAGGY VIRGIN 11873	Mr. Lover Lover (The Best Of Shaggy...Part 1)
9			WARRIOR KING VP 1648*	Virtuous Woman
10	9		VARIOUS ARTISTS GREENSLEEVES 727*	Diwali: Greensleeves Rhythm Album #27
11	12		DAMIAN "JR. GONG" MARLEY MIDWAY 614742/UMRG	Halfway Tree
12	8		SIZZLA GREENSLEEVES 11288	Ghetto Revolution
13	11		RAYVON BIG YARD 112757**/MCA [M]	My Bad
14	10		VARIOUS ARTISTS JAMDOWN 50083	Jamdown Records-5th Anniversary
15	13		VARIOUS ARTISTS [illegible]	Reggae Platynum 2002 - Volume 4

Billboard TOP WORLD ALBUMS

NOVEMBER 16 2002

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	6 Weeks At Number 1
1	1		THE CHIEFTAINS RCA VICTOR 62971	Down The Old Plank Road/The Nashville Sessions
2	2		SINEAD O'CONNOR HUMMINGBIRD 79128/VANGUARD	Sean-Nos Nua
3	4		VARIOUS ARTISTS MCA 113075*	Red Hot + Riot-Music & Spirit
4	3		ISRAEL KAMAKAWIWO'OLE BIG HIT 5607/MOUNTAIN APPLE COMPANY	Alone In Iz World
5	6		SALIF KEITA DIFDA 016906	Moffou
6	5		CESARIA EVORA [illegible]/RCA VICTOR	The Very Best Of Cesaria Evora
7	11		BAHA MEN S-CURVE 37080/CAPITOL	Move It Like This
8	[illegible]		SOUNDTRACK DG 471150	Frida
9	4		SOUNDTRACK MILAN 35981	Monsoon Wedding
10	2		PILAR MONTENEGRO UNIVISION 318[illegible]/UMG [M]	Desahogo
11	10		SOUNDTRACK VIRGIN 10750	Amelie
12	9		MANU CHAO VIRGIN 13242	The Live Album
13	13		YOUSSOU N'DOUR ATLANTIC 79654	Nothing's In Vain
14	12		THE CHIEFTAINS RCA VICTOR 63972	The Wide World Over: A 40 Year Celebration
15	14		SOUNDTRACK [illegible]/COLUMBIA 86855/CRG	My Big Fat Greek Wedding

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS

NOVEMBER 16 2002

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1	2 Weeks At Number 1
1	1	—		MICHAEL W. SMITH REUNION 10014/PROVIDENT	Worship Again
2	2	1		VARIOUS ARTISTS EMI CMG/PROVIDENT/WORD/SPARROW 97[illegible]/CHORDANT	WOW Hits 2003
3	3	2		VARIOUS ARTISTS INTEGRITY 82395/WORD	iWorship: A Total Worship Experience
				GREATEST GAINER	
4	8	7		VARIOUS ARTISTS EMI CMG/PROVIDENT 8867[illegible]/WORD	WOW Christmas
5	4	4		MERCYME INO/MJ'S COMMUNICATIONS 86216/WORD	Spoken For
6	6	6		MICHAEL W. SMITH ▲ REUNION 10005/PROVIDENT	Worship
7	5	5		P.O.D. ▲ ATLANTIC 83[illegible]/WORD	Satellite
8	7	3		LIFEHOUSE DREAMWORKS 450377/CHORDANT	Stanley Climbfall
				HOT SHOT DEBUT	
9				SIXPENCE NONE THE RICHER SQUINT CURB/REPRISE 86018/WORD	Divine Discontent
10	9	11		KIRK FRANKLIN ● GOSPO CENTRIC 70027/PROVIDENT	The Rebirth Of Kirk Franklin
11	12	12		MERCYME ● INO 86133/WORD [M]	Almost There
12	14	10		MARY MARY COLUMBIA/INTEGRITY 82273/WORD	Incredible
13	11	9		FRED HAMMOND VERITY 43197/PROVIDENT	Speak Those Things: POL Chapter 3
14	13	15		JUMPS SPARROW 1982/CHORDANT	All The Time In The World
15	19	20		VARIOUS ARTISTS ▲ [illegible]	Songs 4 Worship — Shout To The Lord
16	18	16		NICHOLE NORDEMAN SPARROW 1804/CHORDANT [M]	Woven & Spun
17	16	19		AMY GRANT WARNER BROS./CURB 86711/WORD	Legacy...Hymns & Faith
18	17	14		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS [illegible]	Let Freedom Ring: Live From Carnegie Hall
19	10	13		VARIOUS ARTISTS MARANATHA! 1438/PROVIDENT	Songs For A Purpose Driven Life
20	21	17		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 3614/CHORDANT	God Bless America: Live From Carnegie Hall
21	20	8		RANDY TRAVIS WARNER BROS./CURB 86236/WORD	Rise And Shine
22	22	21		POINT OF GRACE WARNER BROS./CURB 86384/WORD	Girls Of Grace
23	26	27		THIRD DAY ● ESSENTIAL 10066/PROVIDENT	Come Together
24	25	24		YOLANDA ADAMS ● ELEKTRA 62080/WORD	Believe
25	24	23		HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall
26				SELAH CURB 78726/WORD [M]	Rose Of Bethlehem
27	23	18		TRIN-I-TEE 5:7 B-RITE/GOSPO CENTRIC 70038/PROVIDENT	The Kiss
28	35	—		JUMPS SPARROW 0448/CHORDANT	All The Joy In The World
29	29	26		VARIOUS ARTISTS HILLSONG AUSTRALIA 82316/INTEGRITY	Blessed
30	31	28		REBECCA ST. JAMES FOREFRONT 2061/CHORDANT	Worship God
31				JOY WILLIAMS REUNION 10059/PROVIDENT [M]	In Surprise
32	34	32		KAREN CLARK-SHEARD ELEKTRA 62767/WORD	2nd Chance
33	37	39		ZOEGIRL SPARROW 0548/CHORDANT [M]	Mix Of Life
34	32	31		NEWSBOYS SPARROW 1048/CHORDANT	Thrive
35	27	25		12 STONES WIND-UP 13066/PROVIDENT [M]	12 Stones
36	33	35		BEBO NORMAN ESSENTIAL 10081/PROVIDENT [M]	Myself When I Am Real
37	30	34		NEWSBOYS SPARROW 0647/CHORDANT	Newsboys Remixed
38				PLUS ONE ATLANTIC 83578/WORD	Christmas
39				BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2389/CHORDANT	I'll Fly Away
40				VARIOUS ARTISTS SIXSTEPS/SPARROW 1923/CHORDANT	Passion: Our Love Is Loud

Billboard TOP GOSPEL ALBUMS

NOVEMBER 16 2002

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1	22 Weeks At Number 1
1	1	3		KIRK FRANKLIN ● GOSPO CENTRIC 70027/ZOMBA	The Rebirth Of Kirk Franklin
2	3	2		MARY MARY COLUMBIA 82273/CRG	Incredible
3	2	1		FRED HAMMOND VERITY 43191/ZOMBA	Speak Those Things: POL Chapter 3
4	6	7		YOLANDA ADAMS ● ELEKTRA 62080/EEG	Believe
5	S	6		HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
6	4	4		TRIN-I-TEE 5:7 B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss
7	8	8		KAREN CLARK-SHEARD ELEKTRA 62767/EEG	2nd Chance
8	7	10		THE BLIND BOYS OF ALABAMA REAL WORLD 53795/VIRGIN [M]	Higher Ground
				GREATEST GAINER	
9	14	13		SMOKIE NORFUL EMI GOSPEL 20374 [M]	I Need You Now
10	11	12		SHEKINAH GLORY MINISTRY KINGDOM 001 [M]	Praise Is What I Do
11	10	14		DOTTIE PEOPLES ATLANTA INT'L 10279	Churchin' With Dottie
12	9	9		JOE PACE INTEGRITY/WORD 86644/EPIC	Shake The Foundation
				HOT SHOT DEBUT	
13				ISRAEL AND NEW BREED INTEGRITY GOSPEL 86254/EPIC	Real
14	12	16		MAURETTE BROWN CLARK AIR GOSPEL 10277/ATLANTA INT'L	By His Grace
15	13	11		JUANITA BYNUM SHEKINAH INTERNATIONAL 1002	Behind The Veil: Morning Glory 2
16	19	19		LUTHER BARNES ATLANTA INT'L 10278	Come Fly With Me
17	15	15		VARIOUS ARTISTS ● EMI CHRISTIAN/WORD/VERITY 43184/ZOMBA	WOW Gospel 2002
18	16	18		DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20306/EMI GOSPEL [M]	Go Get Your Life Back
19				KIRK WHALUM SOUNT/WORD 86233/WARNER BROS.	The Gospel According to Jazz - Chapter II
20	17	23		NORMAN HUTCHINS JDI 1263 [M]	Nobody But You
21	20	20		GOSPEL GANGSTAZ NATIVE 0800	Exodus
22	21	27		DOUG & MELVIN WILLIAMS BLACKBERRY 1031/MALACO	Duets
23	23	17		DORINDA CLARK-COLE GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
24	22	22		DEITRICK HADDON TYSCOT/VERITY 43196/ZOMBA	Lost And Found
25				JEFF MAJORS NAS 87522/MUSIC ONE	Sacred 4 You
26	18	21		MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
27	25	24		MARVIN SAPP VERITY 43192/ZOMBA [M]	I Believe
28	27	38		THE SHEPHERDS AMEN 1504	Trilogy: Live In Augusta, GA
29	31	28		DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS MEEK 4020	Rise & Sing Forever
30	28	30		THE CANTON SPIRITUALS VERITY 43196/ZOMBA [M]	Walking By Faith
31	29	29		PASTOR KEITH SMITH MEEK 4019	Old Time Churchin': Let's Have Church
32	34	25		THE EMMANUELS BORDON 73081	Meet The Emmanuels
33	30	34		CECE WINANS WORSHIPING GOSPEL/EMI GOSPEL/SPARROW	CeCe Winans
34	32	32		BISHOP T.D. JAKES [illegible]	Woman Thou Art Loosed: Worship 2002 — Call To The Wilder...The River Within
35	26	—		THE BLIND BOYS OF ALABAMA REAL WORLD 58018/VIRGIN [M]	Spirit Of The Century
36				KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2016 [M]	Send A Revival
37	33	35		EASTERN MICHIGAN GOSPEL CHOIR BORDON 73722	Get To The Concept
38	37	—		MISSISSIPPI MASS CHOIR MALACO 0833	Amazing Love
39	35	36		THE WINANS WARNER BROS. 78388/WARD	The Very Best Of
40	39	39		VARIOUS ARTISTS VERITY 43188/ZOMBA	Verity Presents The Gospel Greats Vol. 5: My Prayer

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △² Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Nielsen/BMG title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HEATSEEKERS.

NOVEMBER 16 2002

Sales data compiled by Nielsen SoundScan

LAST WEEK	2 WKS AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		★ NUMBER 1 ★	1 Week At Number 1
3	3	THE USED	The Used
1	—	THE DONNAS	Spend The Night
4	1	JUANES △	Un Dia Normal
5	5	SUGARCULT	Start Static
8	7	OK GO	OK Go
7	2	NICHOLE NORDEMAN	Woven & Spun
17	28	SIMPLE PLAN	No Peds, No Helmets...Just Balls
11	8	JOE NICHOLS	Man With A Memory
10	4	THIEVERY CORPORATION	The Richest Man In Babylon
14	15	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall
9	—	BWB	Groovin'
18	10	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most
		★ HOT SHOT DEBUT ★	
		SELAH	Rose Of Bethlehem
16	12	INTERPOL	Turn On The Bright Lights
15	14	CONJUNTO PRIMAVERA	Perdoname Mi Amor
12	16	LIBERACION	Historia Musical
		$ GREATEST GAINER $	
33	35	EMERSON DRIVE	Emerson Drive
24	20	LUPILLO RIVERA	Amorcito Corazon
23	18	THE HAPPY BOYS	Trance Party (Volume Two)
2	—	CHRIS ROBINSON	New Earth Mud
		JOY WILLIAMS	by surprise
25	17	BREAKING BENJAMIN	Saturate
36	—	CHUY VEGA	Mas De Lo Que Merecies
32	36	ZOEGIRL	Mix Of Life
20	19	12 STONES	12 Stones
21	6	PINMONKEY	Pinmonkey
22	21	SOMETHING CORPORATE	Leaving Through The Window
		TELEPOPMUSIK	Genetic World
31	31	BEBO NORMAN	Myself When I Am Real
34	44	DISTILLERS	Sing Sing Death House
49	—	CHAYANNE △	Grandes Exitos
27	23	FINCH	What Is It To Burn
6	—	THURSDAY	Five Stories Falling (EP)
46	—	NAAM BRIGADE	Early In The Game
		SISSEL	Sissel
28	—	LOS RAZOS	Dandole Vuelo A La Hilacha
30	—	THE BLIND BOYS OF ALABAMA	Higher Ground
42	29	JENNIFER PENA △	Libre
		SMILEZ & SOUTHSTAR	Cresh The Party
44	33	THALIA △	Thalia
43	26	50 CENT	Guess Who's Back?
13	—	RA	From One
19	—	DEATH CAB FOR CUTIE	You Can Play These Songs With Chords
37	—	ROZELLY PRESENTS DA FAM	A Day N A Life...
		SMOKIE NORFUL	I Need You Now
26	25	RHETT MILLER	The Instigator
		SHEKINAH GLORY MINISTRY	Praise Is What I Do
		CHRIS TOMLIN	Not To Us
45	38	KEIKO MATSUI	The Ring
		BRIGHT EYES	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground

Billboard TOP INDEPENDENT ALBUMS™

NOVEMBER 16 2002

Ssiss dsts compiled by Nielsen SoundScan

LAST WEEK	2 WKS AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		★ NUMBER 1/GREATEST GAINER ★	1 Week At Number 1
29	—	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
		★ HOT SHOT DEBUT ★	
		LOS TIGRES DEL NORTE	La Reina Del Sur
2	1	DA HEADBUSSAZ	Dat's How It Happen To'm
3	2	NICKEL CREEK	This Side
4	4	VARIOUS ARTISTS	Reggae Gold 2002
7	3	EVA CASSIDY	Imagine
9	5	KHIA FEATURING DSD ●	Thug Misses
9	13	SUGARCULT	Start Static
1	—	TRANSPLANTS	Transplants
5	—	PAVEMENT	Slanted & Enchanted: Luxe & Reduxe
		VARIOUS ARTISTS	TV Guide: 50 All-Time Favorite TV Themes
11	6	DELBERT MCCLINTON	Room To Breathe
15	12	YING YANG TWINS	Alley: The Return Of The Ying Yang Twins
16	10	THIEVERY CORPORATION	The Richest Man In Babylon
14	9	B-LEGIT	Hard 2 B-Legit
13	7	SINEAD O'CONNOR	Sean-Nos Nua
12	8	AIMEE MANN	Lost In Space
20	17	DEFAULT ●	The Fallout
24	18	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most
22	19	INTERPOL	Turn On The Bright Lights
21	20	CONJUNTO PRIMAVERA	Perdoname Mi Amor
34	—	VARIOUS ARTISTS	Children Sing For Children: 25 Christmas Songs
19	28	JOAN OSBORNE	How Sweet It Is
18	11	STEVE EARLE	Jerusalem
4	—	CHRIS ROBINSON	New Earth Mud
17	14	SAMMY HAGAR AND THE WABORITAS	Not 4 Sale
23	15	ANI DIFRANCO	So Much Shouting/So Much Laughter
25	—	THE BEATNUTS	Present: The Originators
31	33	DISTILLERS	Sing Sing Death House
10	—	THURSDAY	Five Stories Falling (EP)
28	22	TECH N9NE	Absolute Power
27	30	VARIOUS ARTISTS	Wolfman Jack's Halloween Special
36	24	50 CENT	Guess Who's Back?
26	—	DEATH CAB FOR CUTIE	You Can Play These Songs With Chords
32	46	ROZELLY PRESENTS DA FAM	A Day N A Life...
49	—	SHEKINAH GLORY MINISTRY	Praise Is What I Do
		BRIGHT EYES	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
35	39	VARIOUS ARTISTS	More Sounds Of Halloween
38	26	DOLLY PARTON	Halos & Horns
48	—	DOTTIE PEOPLES	Churchin' With Dottie
33	25	LOS ANGELES DE CHARLY	Bonita Mujer
42	41	FLOGGING MOLLY	Drunken Lullabies
		H.A.W.K.	Hawk
37	23	BOOT CAMP CLIK	The Chosen Few
46	40	THURSDAY	Full Collapse
43	29	VARIOUS ARTISTS	Vans Warped Tour 2002 Compilation
		KIM WATERS	Someone To Love You
		VARIOUS ARTISTS	WNUA 15th Anniversary Edition
47	44	LOS TEMERARIOS	Una Lagrima No Basta
40	31	VARIOUS ARTISTS	Ultra.Trance:1

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ➡Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: △Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △ Certification of 400,000 units (Multi-Platino) *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved

NOVEMBER 16 2002 Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK		ARTIST [IMPRINT & NUMBER/DISTRIBUTING LABEL]	Title	BILLBOARD 200 RANK
			NUMBER 1	1 Week At Number 1	
1			**TORI AMOS** EPIC 85412	**Scarlet's Walk**	7
2			**PHISH** ELEKTRA 62806/EEG	**Live Phish 13: 10.31.94 Glens Falls Civic Center, Glens Falls, New York**	112
3			**PHISH** ELEKTRA 62807/EEG	**Live Phish 15: 10.31.96 The Omni, Atlanta, Georgia**	144
4			**PHISH** ELEKTRA 62807/EEG	**Live Phish 14: 10.31.95 Rosemont Horizon, Rosemont, Illinois**	146
5			**PHISH** ELEKTRA 62808/EEG	**Live Phish 16: 10.31.98 Thomas & Mack Center, Las Vegas, Nevada**	139
6	1		**SANTANA** ARISTA 14737	**Shaman**	4
7	2		**ROD STEWART** J 20000	**It Had To Be You ... The Great American Songbook**	10
8			**SOUNDTRACK** SHADY 493588* /INTERSCOPE	**8 Mile**	1
9			**GRATEFUL DEAD** GRATEFUL DEAD 1409/ARISTA	**Go To Nassau**	–
10	3		**THE ROLLING STONES** ABKCO 13378/VIRGIN	**Forty Licks**	14
11	4		**ELVIS PRESLEY** ▲[2] RCA 68979*	**Elv1s: 30 #1 Hits**	11
12			**CHRISTINA AGUILERA** RCA 69937	**Stripped**	2
13	7		**NORAH JONES** ▲ BLUE NOTE 33988/CAPITOL [H]	**Come Away With Me**	10
14			**NIRVANA** DGC/GEFFEN 493587/INTERSCOPE	**Nirvana**	3
15	8		**DIXIE CHICKS** ▲[1] MONUMENT/COLUMBIA 86840*/CRG	**Home**	10
16			**NICK CARTER** JIVE 41838/ZOMBA	**Now Or Never**	17
17	5		**FAITH HILL** WARNER BROS. (NASHVILLE) 48001/WRN	**Cry**	6
18	10		**FLEETWOOD MAC** REPRISE 73775/WARNER BROS.	**The Very Best Of Fleetwood Mac**	44
19	23		**BUCK HOWDY** PRAIRIE DOG 497/STEVE VAUS	**Skidaddle!**	–
20	9		**JAMES TAYLOR** ● COLUMBIA 63594/CRG	**October Road**	66
21			**RASCAL FLATTS** LYRIC STREET 160831/HOLLYWOOD	**Melt**	5
22	13		**DIANA KRALL** VERVE 865160/VG	**Live In Paris**	41
23	12		**PETER GABRIEL** REAL WORLD/GEFFEN 493368/INTERSCOPE	**Up**	91
24	20		**VARIOUS ARTISTS** TIME LIFE 15728	**The Time-Life Treasury Of Christmas**	–
25	14		**TRACY CHAPMAN** ELEKTRA 62895/EEG	**Let It Rain**	50

NOVEMBER 16 2002 Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK		TITLE [IMPRINT & NUMBER/DISTRIBUTING LABEL]
			NUMBER 1 — 1 Week At Number 1
1			**8 MILE** — SHADY 493588*/INTERSCOPE
2	1		**AMERICAN IDOL: GREATEST MOMENTS** — RCA 68141
3	7		**BROWN SUGAR** — FOX 113629*/MCA
4	11		**SPIDER-MAN** ▲ — ROADRUNNER/COLUMBIA 86402/ID JMG/CRG
5	3		**SWEET HOME ALABAMA** — HOLLYWOOD 162364
6	4		**O BROTHER, WHERE ART THOU?** ▲[4] — LOST HIGHWAY/MERCURY 170000/ID JMG
7	5		**LIZZIE MCGUIRE** — BUENA VISTA 860791/WALT DISNEY
8	8		**MOULIN ROUGE** ▲[2] — INTERSCOPE 493835
9	7		**XXX** ● — UNIVERSAL 156258/UMRG
10	10		**A WALK TO REMEMBER** ● — EPIC 86311
11	16		**JACKASS** — AMERICAN 863181/ID JMG
12	6		**BARBERSHOP** — EPIC 86575*
13	9		**SCOOBY-DOO** — LAVA/ATLANTIC 83542/AG
14	12		**COYOTE UGLY** ▲[1] — CURB 78703
15	14		**SHREK** ▲ — DREAMWORKS 493836/INTERSCOPE
16	15		**DISNEY'S LILO & STITCH** ● — WALT DISNEY 860734
17	17		**QUEEN OF THE DAMNED** — WARNER SUNSET/REPRISE 48280/WARNER BROS
18			**YU-GI-OH!: MUSIC TO DUEL BY** — DREAMWORKS 493406/INTERSCOPE
19	13		**BUFFY THE VAMPIRE SLAYER: "ONCE MORE, WITH FEELING"** — MUTANT ENEMY/TWENTIETH CENTURY FOX/ROUNDER 618058/UME
20	18		**BIG IDEA'S JONAH – A VEGGIETALES MOVIE** — BIG IDEA 35014
21	19		**I AM SAM** ● — V2 27119
22	24		**MR. DEEDS** — RCA 68118
23	20		**THE SCORPION KING** ● — UNIVERSAL 017155/UMRG
24	25		**PROVIDENCE** — MCA NASHVILLE 170302
25	22		**THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** ● — REPRISE 48110/WARNER BROS

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ➡ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △[3] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. **[H]** indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 16 2002 Billboard TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO		ARTIST [IMPRINT & NUMBER/DISTRIBUTING LABEL]	Title
				NUMBER 1 / GREATEST GAINER — 1 Week At Number 1	
1	16	—		**VARIOUS ARTISTS** ▲[4] — EMI/COLUMBIA/SONY/UNIVERSAL 58562/UMRG (19.98 CD)	**Now That's What I Call Christmas!**
2	1	1		**RASCAL FLATTS** ▲ — LYRIC STREET 160813/HOLLYWOOD (11.98/18.98) [H]	**Rascal Flatts**
3	5	4		**EMINEM** ▲[8] — WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	**The Marshall Mathers LP**
4	2	3		**DIXIE CHICKS** ◆[11] — MONUMENT 69175/SONY (NASHVILLE) (10.98 EQ/17.98) [H]	**Wide Open Spaces**
5	4	2		**LINKIN PARK** ▲[6] — WARNER BROS. 47750 (12.98/18.98)	**[Hybrid Theory]**
6	7	6		**DISTURBED** ▲[2] — GIANT 24738/WARNER BROS. (11.98/17.98) [H]	**The Sickness**
7	3	5		**JAMES TAYLOR** ◆[7] — WARNER BROS. 3113 (7.98/11.98)	**Greatest Hits**
8	6	8		**DIXIE CHICKS** ◆[10] — MONUMENT 68676/SONY (NASHVILLE) (12.98 EQ/18.98)	**Fly**
9	9	7		**BOB SEGER & THE SILVER BULLET BAND** ▲[7] — CAPITOL 30334 (19.98/25.98)	**Greatest Hits**
10	10	11		**CREED** ◆[10] — WIND-UP 13053* (11.98/18.98)	**Human Clay**
11	17	20		**EMINEM** ▲[4] — WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	**The Slim Shady LP**
12	12	14		**KENNY CHESNEY** ▲[2] — BNA 67516/RLG (12.98/18.98)	**Greatest Hits**
13	11	9		**DEF LEPPARD** ▲[3] — MERCURY 538218/ID JMG (11.98/18.98)	**Vault – Greatest Hits 1980-1995**
14	13	10		**PINK FLOYD** ◆[15] — CAPITOL 46001 (10.98/18.98)	**Dark Side Of The Moon**
				HOT SHOT DEBUT	
15	NEW			**MANNHEIM STEAMROLLER** ▲[2] — AMERICAN GRAMAPHONE 1225 (17.98 CD)	**Christmas Extraordinaire**
16	15	15		**KID ROCK** ◆[10] — TOP DOG/LAVA/ATLANTIC 82119*/AG (12.98/18.98) [H]	**Devil Without A Cause**
17	18	24		**PHIL COLLINS** ▲[2] — FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	**...Hits**
18	21	22		**SHANIA TWAIN** ◆[9] — MERCURY (NASHVILLE) 536001 (12.98/18.98)	**Come On Over**
19	19	25		**AC/DC** ◆[8] — EASTWEST 92416/EEG (11.98/17.98)	**Back In Black**
20	20	16		**ENYA** ▲[3] — REPRISE 46625/WARNER BROS. (12.98/18.98)	**Paint The Sky With Stars – The Best Of Enya**
21	14	12		**ABBA** ▲[6] — POLYDOR/UNIVERSAL 517067/UMRG (12.98/18.98)	**Gold – Greatest Hits**
22	8	26		**SANTANA** ◆[4] — ARISTA 19000* (11.98/18.98)	**Supernatural**
23	25	23		**METALLICA** ◆[7] — ELEKTRA 61137*/EEG (11.98/17.98)	**Metallica**
24	22	13		**SOUNDTRACK** ▲[3] — CURB 78703 (11.98/17.98)	**Coyote Ugly**
25	26	21		**TOM PETTY AND THE HEARTBREAKERS** ▲[3] — MCA 110813 (12.98/18.98)	**Greatest Hits**
26	27	27		**CELINE DION** ▲[6] — 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	**All The Way...A Decade Of Song**
27	29	46		**JOHNNY CASH** ▲ — LEGACY/COLUMBIA (NASHVILLE) 69736/SONY (NASHVILLE) (7.98 EQ/11.98)	**16 Biggest Hits**
28	24	17		**BOB MARLEY AND THE WAILERS** ◆[10] — TUFF GONG/ISLAND 548804/ID JMG (12.98/18.98)	**Legend**
29	30	29		**ORIGINAL BROADWAY CAST RECORDING** ● — DECCA BROADWAY 543715 (18.98 CD)	**Mamma Mia!**
30	33	30		**TOBY KEITH** ▲ — MERCURY (NASHVILLE) 556882 (11.98/17.98)	**Greatest Hits Volume One**
31	31	26		**LYNYRD SKYNYRD** — MCA 112229 (12.98/18.98)	**All Time Greatest Hits**
32	28	16		**BON JOVI** ▲[4] — MERCURY 528013/ID JMG (10.98/17.98)	**Cross Road**
33	34	37		**CAROLE KING** ◆[10] — EPIC 65656 (7.98 EQ/11.98)	**Tapestry**
34	32	19		**FAITH HILL** ▲[7] — WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	**Breathe**
35	37	36		**CREED** ▲[3] — WIND-UP 13049 (11.98/18.98) [H]	**My Own Prison**
36	36	41		**LEE ANN WOMACK** ▲[2] — MCA NASHVILLE 170099 (11.98/17.98)	**I Hope You Dance**
37	39	40		**2PAC** ▲[9] — AMAARU/DEATH ROW 490301*/INTERSCOPE (10.98/24.98)	**Greatest Hits**
38	46	50		**QUEEN** ▲ — HOLLYWOOD 161265 (11.98/17.98)	**Greatest Hits**
39	35	32		**NELLY** ▲[6] — FO REELS/UNIVERSAL 157743*/UMRG (12.98/18.98)	**Country Grammar**
40	41	38		**ELTON JOHN** ◆[5] — ROCKET/ISLAND 512532/ID JMG (10.98/11.98)	**Greatest Hits**
41	40	—		**WILLIE NELSON** ▲ — LEGACY/COLUMBIA (NASHVILLE) 69523/SONY (NASHVILLE) (7.98 EQ/11.98)	**16 Biggest Hits**
42	49	34		**GOOD CHARLOTTE** — DAYLIGHT 85845/EPIC (13.98 EQ CD) [H]	**Good Charlotte**
43	44	42		**SYSTEM OF A DOWN** ▲ — AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) [H]	**System Of A Down**
44				**ELVIS PRESLEY** ▲ — RCA SPECIAL PRODUCTS 44001 (6.98 CD)	**It's Christmas Time**
45	42	—		**MILES DAVIS** ▲[2] — LEGACY/COLUMBIA 64955/CRG (7.98 EQ/11.98)	**Kind Of Blue**
46	48	45		**MADONNA** ◆[8] — SIRE 26440*/WARNER BROS. (13.98/18.98)	**The Immaculate Collection**
47				**ZZ TOP** ▲[3] — WARNER BROS. 26946 (11.98/17.98)	**Greatest Hits**
48				**VAN HALEN** ▲[3] — WARNER BROS. 46332 (11.98/17.98)	**Best Of Volume 1**
49	45	43		**EAGLES** ▲[7] — GEFFEN 424725/INTERSCOPE (12.98/18.98)	**Hell Freezes Over**
50				**FRANK SINATRA** ▲[2] — REPRISE 9362/WARNER BRUS. (13.98/18.98)	**Sinatra Reprise – The Very Good Years**

➡ Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[3] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. **[H]** indicates past Heatseeker title © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: CC 35; HS 25
2002: *NA* 9
2Pac: PCA 37; RBC 2, 3, 4, 6
3 Doors Down: MO 15; RO 3
3LW: B200 56; RBA 27
3rd Storee: B200 176; RBA 37
504 Boyz: RBH 91; RS 63
50 Cent: HS 41; IND 33; RBA 79; RA 24; RBH 24; RP 24

—A—

Aaliyah: B200 180; RBA 53; H100 28; HA 26; RA 6, 40; RBH 6, 46
Abba: PCA 21
Above The Law: HSS 30; RS 20
AC/DC: PCA 19
Los Acosta: LA 28; RMA 14
Bryan Adams: AC 20
Yolanda Adams: CC 24; GA 4; RBA 75
Trace Adkins: CA 43; CS 30
Aerosmith: B200 132; HSS 57
Afu-Ra: RS 70
Christina Aguilera: B200 2; INT 12; H100 72; HA 71; HSS 69; T40 32
AK1200: DS 23
Al B. Rich: EA 25
Alberto Y Roberto: LT 45; RMS 29
Ali: H100 40; HA 35; RA 13; RBH 13; RP 11
Alive: DC 27
Gary Allan: CA 23; CCA 20; CS 26
John Alldis: *CL* 9
Karrin Allyson: *JZ* 7
Amber: DC 47; DS 18
Amerie: B200 105; RBA 30; RA 28, 64; RBH 30, 67
Tori Amos: B200 7; INT 1; A40 23
Anastacia: AC 29
John Anderson: CA 73
Los Angeles Azules: LA 74
Los Angeles De Charly: IND 41; LA 21; RMA 9; RMS 33
Marc Anthony: LA 59; TSA 7; DS 12; LT 37; TSS 4
Antonio Aguilar: LA 70
Area 305: LPS 23; LT 21; TSS 15
Ricardo Arjona: LPS 3; LT 9; TSS 21
Diane Arkenstone: *NA* 14
Aroma: RMS 27
Daniel Ash: DC 45
Ashanti: B200 37; RBA 24; H100 19; HA 18; RA 10; RBH 10, 89; RS 57; T40 39
Rodney Atkins: CS 40
Audioslave: MO 9; RO 6
Audiovent: RO 33
Authority Zero: MO 36
Automagic: DC 30
Avant: RBA 58; H100 100; RA 52; RBH 53
Aventura: LA 67; TSA 9
Ramon Ayala Y Sus Bravos Del Norte: LA 61; LT 29; RMS 8, 15
Steve Azar: CA 65; CS 32

—B—

B2K: RBA 46, 92; H100 84; HSS 70; RA 25, 71; RBH 26, 72
Baby: H100 88; HSS 22; RA 53; RBH 51; RS 14
Bacilos: LPS 13; LT 20; TSS 25
Erykah Badu: H100 22; HA 21; HSS 71; RA 5; RBH 5; RS 42
Baha Men: WM 7
Anita Baker: RBA 77
Bob Baldwin: *CJ* 14
Banda El Limon: RMS 39
Banda El Recodo: LA 39; RMA 18; LT 41, 50; RMS 13, 17
Banda Tierra Blanca: RMS 32
Patricia Barber: *JZ* 9
Gato Barbieri: *CJ* 22
Luther Barnes: GA 16
Cecilia Bartoli: *CL* 3
Nikie Batey: HSS 42; RS 26
BBMak: HSS 62
Beanie Sigel: HSS 24; RA 59; RBH 57; RS 12
The Beatles: B200 131
The Beatnuts: IND 28
Beck: B200 61
Daniel Bedingfield: B200 191; DC 11; H100 26; HA 28; T40 13; TSS 35
Beenie Man: RBA 91; RE 3; HSS 23; RBH 93; RS 23
Belinda: LA 29, 49; LPA 14; LPS 31; TSS 11
Tony Bennett: *JZ* 25
Tab Benoit: BL 8
Benzino: H100 82; HSS 54; RA 35; RBH 35; RP 22; RS 40
Beto Y Sus Canarios: RMS 18
Sophie Ellis Bextor: DC 49; HSS 39
B.I.: HSS 67; RS 27
Big "C": HSS 12; RBH 94; RS 3
Big Tray Deee: RBA 60
Big Tymers: B200 118; RBA 52; H100 65; HA 64; RA 41; RBH 43; RP 15; RS 50
Bilal: HSS 74; RBH 98; RS 53
Ruben Blades: LA 69; TSA 10
B-Legit: IND 15; RBA 39
Mary J. Blige: EA 21; RBC 7, 10; DC 31
The Blind Boys Of Alabama: GA 8, 35; HS 37
Blindside: MO 40; RO 18
Andrea Bocelli: *CX* 3
Joe Bonamassa: BL 6
Bond: B200 130; *CX* 1, 6
Bone Thugs-N-Harmony: B200 12; RBA 3; RBC 12
Bon Jovi: B200 49; PCA 32
Boo: H100 65; HA 64; RA 41; RBH 43; RP 15; RS 50
Boot Camp Clik: IND 44; RBA 82
Born Predators: HSS 15; RS 7
David Bowie: B200 121
Box Car Racer: MO 32
Boyz II Men: RBA 93; RBH 88
Michelle Branch: B200 80; A40 2, 16; AC 7; H100 7, 33; HA 7, 42; HSS 25; T40 4, 17
Brandy: DS 4; HSS 52; RS 33
Toni Braxton: H100 86; HSS 63; RA 33; RBH 32; RS 28
Breaking Benjamin: HS 22; RO 34
Michael Brecker: *JZ* 8
Jim Brickman: *NA* 4, 7; AC 14
Bright Eyes: HS 50; IND 37
Sarah Brightman: *CX* 8, 13
Garth Brooks: CA 66
Brooks & Dunn: CA 31, 37; CCA 13; CS 17
Bobby Brown: RA 27; RBH 28; RP 25
Norman Brown: *CJ* 9
Jackson Browne: B200 186; AC 30
Keon Bryce: RBH 82
Los Bukis: LA 60
Busta Rhymes: H100 92; HSS 44, 72; RA 46; RBH 41, 80; RS 15, 25
bwb: *CJ* 4; HS 11
Juanita Bynum: GA 15
Tracy Byrd: CA 49; CS 55; H100 75; HA 74

—C—

Cabas: TSS 40
Caddillac Tah A.K.A. Tah Murdah: RBH 89
Calhouns: RBA B3
The Calling: A40 14; HSS 33
Los Caminantes: LA 57
Cam'ron: B200 103; RBA 44; H100 5; HA 5; HSS 61; RA 14; RBH 14; RP 7; RS 39, 61; T40 5
The Canton Spirituals: GA 30
Blu Cantrell: DC 48
Cardenales De Nuevo Leon: RMS 20
Mariah Carey: AC 17
Vanessa Carlton: B200 92; *A40* 10, 31; AC 3; H100 31, 60; HA 30, 67; T40 28
Jose Carreras: *CL* 4
Aaron Carter: B200 142
Deana Carter: CS 38
Nick Carter: B200 17; INT 16
Brandon Casey: H100 29; HA 33; HSS 4; RA 44; RBH 31; RS 2; T40 24
Brian Casey: H100 29; HA 33; HSS 4; RA 44; RBH 31; RS 2; T40 24
Johnny Cash: CCA 7; PCA 27
Butch Cassidy: RBH 84
Eva Cassidy: B200 181; IND 6
Cassius: DC 23
Ricardo Castillion: LPS 26; LT 43; TSS 38
Manu Chao: LA 66; WM 12
Tracy Chapman: B200 50; INT 25
Chayanne: HS 31; LA 16; LPA 9; LPS 6; LT 4; TSS 10
Cher: DS 5, 9; HSS 58
Kenny Chesney: B200 40; CA 7; CCA 4; PCA 12; CS 19, 20
Mark Chesnutt: CS 48
Chevelle: B200 45; MO 11; RO 9
Chicago: B200 138
The Chieftains: CA 28; WM 1, 14
Choppa: RBH 96
Charlotte Church: *CX* 7
CKY: B200 199
Maurette Brown Clark: GA 14
Terri Clark: CS 16; H100 76
Dorinda Clark-Cole: GA 23
Karen Clark-Sheard: CC 32; GA 7
Kelly Clarkson: A40 28; AC 4; H100 9; HA 12; HSS 2; T40 14
Willie Clayton: BL 14
Clipse: B200 47; RBA 21; H100 21; HA 23; HSS 34, 38; RA 9; RBH 9; RP 8; RS 22, 34
Tammy Cochran: CA 27
Kellie Coffey: CA 51; AC 16; CS 29
Coldplay: B200 52; A40 22
Natalie Cole: B200 120; *JZ* 2; RBA 59
Phil Collins: PCA 17; AC 2
John Coltrane: *JZ* 4, 16
Common: H100 22; HA 21; HSS 71; RA 5; RBH 5; RS 42
Conjunto Primavera: HS 15; IND 21; LA 10; RMA 2; LT 3; RMS 1
Control: LT 32; RMS 10
Shemekia Copeland: BL 3
Ferry Corsten: DC 43
Deborah Cox: DC 8; RBH 83; RS 71
El Coyote Y Su Banda Tierra Santa: LT 48; RMS 16, 22
Crazy Town: MO 37; RO 36
Creed: B200 62; PCA 10, 35; A40 3; H100 13; HA 11; HS 5 7; T40 6
Elvis Crespo: TSA 15
Cristian: LA 20; LPA 11; LPS 1, 27; LT 2, 49; TSS 6
Sheryl Crow: B200 89; A40 13, 34; AC 8; CS 46; DC 12
Celia Cruz: TSA 12; LT 25; TSS 2
Cultjah Dreamz: RBA 57

—D—

De Fam: HS 44; IND 35; RBA 71
De Headbussaz: B200 149; IND 3; RBA 26
Dashboard Confessional: HS 12; IND 19
Craig David: T40 40
Miles Davis: PCA 45
Tyrone Davis: BL 7
Taylor Dayne: DC 20
Death Cab For Cutie: HS 43; IND 34
Aselin Debison: *CX* 10
Deep Forest: DC 25
Default: IND 18; RO 35
Def Leppard: PCA 13
Jack DeJohnette: *JZ* 19
Kevin Denney: CS 52
John Denver: CCA 23
Devin: RBA 51
Louie DeVito: EA 16
Diamond Rio: B200 129; CA 16, 71; CS 8; H100 45; HA 40
Dido: DS 15
Ani DiFranco: IND 27
Dilated Peoples: RS 62
Celine Dion: B200 104; PCA 26; AC 9, 15
Dirty Vegas: EA 4
Distillers: HS 30; IND 29
Disturbed: B200 29; PCA 6; H100 63; HA 60; MO 5; RO 5
Dixie Chicks: B200 10; CA 3; CCA 2, 3; INT 15; PCA 4, 8; A40 32; AC 23; CS 2; H100 20; HA 20; HSS 31
DJ Encore: EA 23
DJ Geoffe: EA 20
DJ Sammy: B200 187; EA 3; AC 25; DS 6; H100 32; HA 38; T40 19
DJ Shadow: DS 3; HSS 37
Do: AC 25; DS 6; H100 32; HA 38; T40 19
Dolce: DC 24
Placido Domingo: *CL* 4, 7
Dominic: TSS 34
The Donnas: B200 195; HS 2
Don Won: HSS 45; RS 35
Will Downing: *CJ* 12
Dr. Dre: RBC 21
Dru Hill: RA 38; RBH 39
DSD: B200 190; IND 7; RBA 89
George Duke: *CJ* 23

—E—

E-40: RBA 99
Eagles: PCA 49
Steve Earle: CA 42; IND 24
Earshot: RO 29
Eastern Michigan Gospel Choir: GA 37
Steve Edwards: DC 23
Eliane Elias: *JZ* 14
Missy "Misdemeanor" Elliott: H100 2, 93; HA 2; HSS 10; RA 2, 31; RBH 2, 34; RP 1; RS 5; *T40* 9
Chris Emerson: AC 24
Emerson Drive: CA 41; HS 17; CS 14; H100 73; HA 72
Eminem: B200 8; PCA 3, 11; RBA 6; RBC 1, 5; H100 1, 62; HA 1, 61; MO 18; RA 11, 36; RBH 11, 42; RP 5, 21; T40 1
The Emmanuels: GA 32
Enemigo: LA 64
Bill Engvall: CA 48
Enya: B200 182; *NA* 1; PCA 20
Faith Evans: H100 93; RA 31; RBH 34, 87, 88; RS 46
Sara Evans: CCA 18; H100 95
Eve: B200 100; RBA 34; H100 16; HA 15; RA 19, 54; RBH 19, 54; RP 9; T40 16
Jessica Eve: DC 40
Cesaria Evora: WM 6
The Exies: RO 32

—F—

Fabolous: H100 66; HA 63; HSS 66; RA 42, 72; RBH 45, 70; RP 16; RS 44
Ralph Falcon: DC 36
Fat Joe: H100 77; HSS 55; RA 29; RBH 29; RP 19; RS 30
Cheo Feliciano: LT 25; TSS 2
Vicente Fernandez: LA 26, 40; RMA 13, 19
Field Mob: B200 57; RBA 10; RA 57; RBH 58
Jose Manuel Figueroa: RMS 25
Finch: HS 32
Five For Fighting: AC 5
Fleetwood Mac: B200 44; INT 18
Renee Fleming: *CL* 1
Floetry: B200 78; RBA 16; RA 58; RBH 59
Flogging Molly: IND 42
Nico Flores Y Su Banda Puro Mazatlan: RMS 31, 37
Luis Fonsi: LPS 16; LT 26; TSS 17
Foo Fighters: B200 19; H100 56; HA 53; MO 2; RO 10
Julia Fordham: DC 19
Radney Foster: CS 54
Fourplay: *CJ* 6
Mario Frangoulis: *CX* 4
Kirk Franklin: B200 158; CC 10; GA 1; RBA 48
Freekey Zekey: H100 5; HA 5; HSS 61; RA 14; RBH 14; RP 7; RS 39; T40 5
Freeway: HSS 24; RA 59; RBH 57; RS 12
Nelly Furtado: RA 70; RBH 69

—G—

Kenny G: B200 79, 88; *CJ* 2, 3; RBA 73; AC 26
Warren G: RA 68; RBH 66
Peter Gabriel: B200 91; INT 23
Bill & Gloria Gaither: CC 18, 20, 39
James Galway: *CX* 14, 15
Gang Starr: RS 59
Vivica Genaux: *CL* 14
Ghostface Killah: HSS 16; RS 17
Vince Gill: CS 50
Ginuwine: H100 41, 49, 77; HA 39, 48; HSS 55; RA 12, 29, 47; RBH 12, 29, 49; RP 18, 19; RS 30; T40 26
Gisselle: LA 32; LPA 15
Philip Glass: *CL* 6
Dana Glover: A40 29
Godsmack: RO 17
Brian Gold: HSS 59; RS 37
Tony Gold: HSS 59; RS 37
Good Charlotte: B200 28; PCA 42; MO 12
Good Bad Ugly: HSS 28; RS 16
Goo Goo Dolls: A40 36
Gospel Gangstaz: GA 21; RBA 85
Gotti: H100 65; HA 64; RA 41; RBH 43; RP 15; RS 50
Glenn Gould: *CL* 2
Govi: *NA* 11
Amy Grant: CC 17
Grateful Dead: INT 9
Al Green: RBC 14
Vivian Green: RA 61; RBH 61
Lee Greenwood: HSS 75
Andy Griggs: CS 37
Josh Groban: B200 36; AC 10
Grupo Bryndis: LA 72
Grupo Mania: LA 50; TSA 6; LT 42; TSS 7
GTS: DC 6
Guardianes Del Amor: LA 65
GusGus: DC 17

—H—

Deitrick Haddon: GA 24
Charlie Haden: *JZ* 8
Sammy Hagar And The Waboritas: IND 26; RO 38
Daryl Hall John Oates: AC 11, 21
Anthony Hamilton: H100 25; HA 24; RA 16; RBH 16; RP 10; T40 31
Fred Hammond: B200 174; CC 13; GA 3; RBA 67
Roland Hanneman: *NA* 15
Jennifer Hanson: CS 34; HSS 53
The Happy Boys: EA 6; HS 19
Harp Consort: *CL* 13
H.A.W.K.: IND 43; RBA 45
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 29
Heather Headley: B200 96; RBA 25; H100 98; RA 45; RBH 44
Faith Hill: B200 6; CA 2; CCA 9; INT 17; PCA 34; A40 27; AC 1; CS 33; H100 48; HA 46
Dave Holland Big Band: *JZ* 10
Dave Hollister: B200 46; RBA 12; RBH 78
Steve Holy: CS 31
Hoobastank: B200 168; A40 33; H100 54; HA 58; MO 28; RO 28
John Lee Hooker: BL 13
Whitney Houston: DC 37; H100 96; HSS 41; RA 39; RBH 38; RS 38, 48
Rebecca Lynn Howard: B200 133; CA 17; CS 13; H100 71; HA 69
Buck Howdy: INT 19
Norman Hutchins: GA 20

—I—

Ice Cube: RBH 84
Enrique Iglesias: B200 124, 157; LA 5; LPA 4; AC 6; LPS 14; LT 22; TSS 32
Ilo: DS 10
Iman: RMS 38
IMx: RA 74; RBH 74
Incubus: B200 128
India: TSS 30
India.Arie: B200 31; RBA 15, 86; H100 91; RA 30; RBH 33
Infamous 2.0: HSS 60; RA 18; RBH 18; RP 12; RS 47
Interflow: DC 44
Interpol: HS 14; IND 20
Intocable: LA 52, 53; LT 14; RMS 4, 36
Los Invasores de Nuevo Leon: LA 48
Israel And New Breed: GA 13
Isyss: B200 101; RBA 20; H100 79; HSS 17; RA 62; RBH 62; RS 32
Burl Ives: CCA 21

—J—

Alan Jackson: B200 94; CA 12; CCA 16; CS 4; H100 35; HA 32
Janet Jackson: HSS 23; RBH 93; RS 23
Michael Jackson: RBC 23
Jackyl: RO 40
Jadakiss: H100 11; HA 9; HSS 17; RA 21; RBH 22; RS 32; T40 8
Jagged Edge: H100 66; HA 63; RA 42; RBH 45; RP 16
Jaguares: B200 185; LA 7; LPA 6
Jaheim: RBA 61; H100 69; HA 66; RA 17; RBH 17
Bishop T.D. Jakes: GA 34
Bob James: *CJ* 17
Bonny James: *CJ* 16
Etta James: BL 5, 11
Tim Janis: *NA* 8
Al Jarreau: *CJ* 5; RBA 100
Keith Jarrett: *JZ* 19
Ja Rule: RA 27; RBH 28; RP 25
Jay-Z: RBC 20; H100 17; HA 13; HSS 24; RA 7, 59; RBH 7, 57; RP 6; RS 12
Jazzanova: DS 25
Wyclef Jean: H100 99; HSS 48
Waylon Jennings: CA 59
Jewel: DC 4; DS 7
Jose Alfredo Jimenez: LA 68
Jimmy Eat World: B200 162; A40 9; MO 26, 27
Jodeci: RBC 22
Joe: RA 67; RBH 68
Elton John: PCA 40
Carolyn Dawn Johnson: CA 69; CS 27
Jack Johnson: B200 82; H100 90; MO 39
Keith "Wonderboy" Johnson & The Spiritual Voices: GA 36
Syleena Johnson: HSS 72; RA 69; RBH 71, 80; RS 25
Sabrina Johnston: DC 28
Donell Jones: RBA 43
George Jones: CCA 22
Norah Jones: B200 18; *CJ* 1; INT 13; *A40* 11; AC 18; H100 57; HA 57; T40 33
Sir Charles Jones: RBA 63
Richard Joo: *CL* 15
Jordi: LPS 19; LT 31
Juanes: HS 3; LA 8; LPA 7; LPS 8, 10; LT 16, 17; TSS 20
Cledus T. Judd: CA 63
The Judds: CCA 17
Jump5: B200 189; CC 14, 28
Jurassic 5: B200 70; RBA 41

—K—

Kabah: LPS 40
Tonu Kaljuste: *CL* 10
Israel Kamakawiwo'Ole: WM 4
Salif Keita: WM 5
Toby Keith: B200 26; CA 6, 24; CCA 8; PCA 30; CS 7; H100 43; HA 37
R. Kelly: RBC 9, 11; H100 87; HSS 3; RA 49, 75; RBH 21, 76; RS 1
Las Ketchup: B200 81; LA 2; LPA 1; H100 59; HA 59; LPS 4; LT 1; TSS 3
Alicia Keys: H100 16; HA 15; RA 19; RBH 19; RP 9; T40 16
Khia: B200 190; IND 7; RBA 89
Kid Rock: B200 67; PCA 16; CS 46
Kidz Bop Kids: B200 93
Carole King: PCA 33
D.D. Klein: DC 27
Mark Knopfler: B200 148
Beyonce Knowles: H100 17; HA 13; RA 7; RBH 7; RP 6
Korn: B200 119; MO 34; RO 20, 27
Jane Krakowski: AC 14
Diana Krall: B200 41; INT 22; *JZ* 1, 3
Alison Krauss: BG 4; CA 29
Krazy: RBH 90
Kreo': DS 22
Chad Kroeger: A40 17; T40 37
KRS-One: RBA 95
Krumb Snatcha: RS 59
Kumbia Kings: B200 137; EA 2; LA 3; LPA 2
Kya-Pi: RE 4; HSS 26; RS 13
Kyjuan: H100 40; HA 35; RA 13; RBH 13; RP 11

—L—

Lady Saw: A40 6; H100 6; HA 6; T40 2
Lamya: DC 46
Mark Lane: HSS 35; RS 31
Lasgo: DS 14; H100 83
Vic Latino: EA 13
Avril Lavigne: B200 9; A40 1, 24; AC 19; H100 12, 15; HA 10, 14; T40 3, 12
Donald Lawrence & The Tri-City Singers: GA 18
Layo & Bushwacka!: DC 14
Lectroluv: DC 28
Murphy Lee: H100 40; HA 35; RA 13; RBH 13; RP 11
Lemon Jelly: EA 24
Leslem: *NA* 13
Gerald Levert: B200 39; RBA 7; RA 37; RBH 37
La Ley: LA 73; LPS 20; LT 35; TSS 28
Liberacion: HS 16; LA 11; RMA 3; RMS 40
Lifehouse: B200 126; CC 8; A40 20; H100 85
Lil' Fate: RBH 82

Lil' Flip: B200 60; RBA 18; RBH 75
Lil Genius: HSS 26; RS 13
Lil Jon & The East Side Boyz: B200 15; INO 1; RBA 2; RBH B1; RS 54
Lil' Mo: H100 24; HA 25; T40 15
Lil' Tykes: HSS 45; RS 35
Lil Wayne: RBA 64; RS 75
Limite: RMS 19
Aaron Lines: CS 25
Linkin Park: B200 74; PCA 5
Little Brother: RS 51
Little Milton: BL 12
German Lizarraga: LT 36; RMS 11
LL Cool J: B200 22; RBA 5; H100 4; HA 4; HSS 50; RA 1, 64; RBH 1, 67; RP 2; RS 24; T40 34
London Philharmonic Orchestra: *CL* 9
London Symphony Orchestra: *CX* 12
Lonestar: CA 39; CS 24
Loon: H100 41, 86; HA 39; HSS 63; RA 33, 47; RBH 32, 49; RP 18; RS 28; T40 26
Jennifer Lopez: DS 2; H100 11; HA 9; HSS 29; RA 21; RBH 22; RS 49; T40 8
Lord Of The Drumz: DC 41
Patty Loveless: BG 6, 10; CA 58
Ludacris: B200 145; RBA 81; HSS 60; RA 18; RBH 18, 77, 82; RP 12; RS 47, 55
Lynyrd Skynyrd: PCA 31

—M—

Yo-Yo Ma: *CL* 5; *CX* 5
Mack 10: RBH 84
Madonna: PCA 46; A40 26; DC 7; DS 1, 19; H100 8; HA 19; HSS 1; T40 10
Jeff Majors: GA 25
Mana: B200 166; LA 6; LPA 5; LPS 15, 29; LT 24, 47; TSS 39
Aimee Mann: IND 17
Mannheim Steamroller: PCA 15
Victor Manuelle: LA 12; TSA 1; LPS 36; LT 19; TSS 1
Benny Mardones: AC 28
Mario: B200 102; RBA 40; H100 78; RA 20; RBH 20; RS 73
Biz Markie: RS 72
Bob Marley: PCA 28; RBC 8; RE 7
Damian "Jr. Gong" Marley: RE 11
Branford Marsalis Quartet: *JZ* 22
Brad Martin: CS 51
Angie Martinez: RBA 84; H100 24; HA 25; T40 15
Mary Mary: B200 172; CC 12; GA 2; RBA 66; RBC 18
Mase: RS 52
Masque: *CJ* 19
Master P: RBH 90, 96
matchbox twenty: A40 8; H100 44; HA 47; T40 21
Keiko Matsui: *CJ* 7; HS 49
Dave Matthews Band: B200 97; A40 4; T40 36
John Mayall and the Bluesbreakers: BL 10
John Mayer: B200 30, 171; A40 5, 12; AC 13; H100 37; HA 43; T40 18, 35
Maysa: *CJ* 15
M'Black: DC 42
Martina McBride: B200 83; CA 10; CS 9, 37; H100 61; HA 56
Delbert McClinton: BL 1, 9; CA 32; INO 12
Nicole J. McCloud: DC 5
Donnie McClurkin: RBC 13
Neal McCoy: CS 49
Reba McEntire: CA 64
Tim McGraw: B200 127; CA 15, 26; CCA 24; CS 11; H100 52, 94; HA 51
Marion Meadows: *CJ* 20
Brad Mehldau: *JZ* 11
Kinito Mendez: TSS 19
Roy D. Mercer: CA 75
MercyMe: B200 111, 164; CC 5, 11
Jo Dee Messina: CA 55
Metallica: PCA 23
M-Factor: DC 22
Midwlkid: RBA 70
Luis Miguel: B200 140; LA 4; LPA 3; LPS 17; LT 30
Rhett Miller: HS 46
Kylie Minogue: B200 194; DS 21
Ismael Miranda: LT 25; TSS 2
Mississippi Mass Choir: GA 38
Moby: EA 9; DC 32
Monchy & Alexandra: LA 42; TSA 4; TSS 22
Jane Monheit: *JZ* 5
Ricardo Montaner: LPS 7; LT 13; TSS 12
Andy Montanez: TSA 17
Pilar Montenegro: LA 56; WM 10
John Michael Montgomery: CA 47; CS 23
Montgomery Gentry: B200 150; CA 18; CS 5; H100 42; HA 36
Chanta Moore: AC 26
M.O.P.: RS 70
Morcheeba: DC 21
Craig Morgan: CS 53
Mos Def: DS 3; HSS 37; RBH 87; RS 46
Brandy Moss-Scott: HSS 21; RS 11
Mr. Ball: RA 55; RBH 56
Mr. Cheeks: HSS 40; RS 43
Ms. Jade: HSS 68; RA 56, 70; RBH 55, 69; RS 36
Mudvayne: RO 23
Anne Murray: B200 109; CA 13
Musiq: B200 116; RBA 29; H100 18; HA 17; HSS 51; RA 3, 23; RBH 3, 25, 95; RS 45
Anne-Sophie Mutter: *CL* 8
Mystikal: HSS 60; RA 18; RBH 18; RP 12; RS 47

—N—

Naam Brigade: HS 34; RBA 55
Nappy Roots: B200 76; RBA 35; H100 25; HA 24; RA 16; RBH 16; RP 10; T40 31
Narae: HSS 18; RS 10
Nas: B200 115; RBA 32; RBC 25; OS 2; HSS 29; RA 73; RBH 73; RS 49, 67
Nashom: DC 30
Nata Dogg: H100 81; RA 43, 68; RBH 47, 66; RP 20
Ednita Nazario: LA 43; LPA 19; LPS 20; LT 35; TSS 28
Youssou N'Dour: WM 13
Nelly: B200 13; PCA 39; RBA 11; RBC 17; H100 3, 40; HA 3, 35; HSS 65; RA 8, 13, 48; RBH 8, 13, 50; RP 4, 11; RS 56; T40 7
Willie Nelson: CA 54; CCA 11; PCA 41
N*E*R*O*: B200 183
New Found Glory: B200 155; MO 33, 38
Newsboys: CC 34, 37
Nia: RBA 76
Joe Nichols: CA 33; HS 8; CS 18, 42
Nickelback: B200 108; RO 11
Nickel Creek: B200 153; BG 2; CA 20; CCA 14; IND 4
Tito Nieves: LA 71; TSA 11; LT 25; TSS 2
Nirvana: B200 3; INT 14; H100 47; HA 45; MO 1; RO 1
The Nitty Gritty Dirt Band: B200 179; BG 3; CA 21
Nivea: H100 29; HA 33; HSS 4; RA 44; RBH 31; RS 2, 58; T40 24
No Doubt: B200 55; A40 6; H100 6; HA 6; T40 2
Gabbie Nolen: HSS 27
Nichole Nordeman: CC 16; HS 6
N.O.R.E.: RA 22; RBH 23; RP 14; RS 60
Smokie Norful: GA 9; HS 45
Bebo Norman: CC 36; HS 29
No Secrets: HSS 49
The Notorious B.I.G.: RBC 16, 19; RS 52, 66, 68, 69
'N Sync: HSS 65
Nueva Era: TSS 26

—O—

Paul Oakenfold: B200 135; EA 1; DC 16; H100 46; HA 49; T40 20
Sinead O'Connor: INO 16; WM 2; DC 13
OK Go: HS 5; MO 23
Old & In The Gray: BG 11
La Onda: LA 54; LT 23; RMS 7
Ooble: R8H B1; RS 54
Los Originales De San Juan: LA 45, 75
Claudette Ortiz: H100 99; HSS 48
Joan Osborne: INO 23
Kelly Osbourne: HSS 19
Oscar G: DC 36
Our Lady Peace: B200 98; A40 15; H100 53; HA 55; MO 29; RO 39; T40 27

—P—

Petey Pablo: RBH 85
Joe Pace: GA 12
Brad Paisley: CA 25; CS 22
Laszlo Panaflex: DC 9
Papa Roach: MO 35; RO 26
Dolly Parton: BG 5; CA 52; INO 39
Pastor Troy: B200 106; RBA 22; HSS 68; RA 56; R8H 55; RS 36
Sean Paul: H100 10; HA 8; HSS 8; RA 4; RBH 4; RP 3; RS 9; T40 30
Luciano Pavarotti: *CL* 4, 12
Pavement: IND 10
P. Diddy: H100 41, 66, 88; HA 39, 63; HSS 22; RA 42, 47, 53, 71; RBH 45, 49, 51, 72; RP 16, 18; RS 14, 52; T40 26
Gary Peacock: *JZ* 19
Pearl Jam: H100 68; HA 75; HSS 5; MO 8; RO 7
Jennifer Pena: HS 38; LA 18; RMA 8; LPS 11; LT 7; RMS 12
Dottie Peoples: GA 11; IND 40; RBA 68
Murray Perahia: *CL* 11
Tom Petty And The Heartbreakers: B200 59; PCA 25; RO 22
Phish: B200 112, 139, 144, 146; INT 2, 3, 4, 5
Pieces Of A Dream: *CJ* 25
Pink: B200 27; A40 21; DS 11; H100 51, 58; HA 52, 65; T40 22, 25
Pink Floyd: PCA 14
Pinmonkey: CA 44; HS 26; CS 59
Alexandre Pires: LPS 22, 37; LT 38; TSS 24
Play: B200 125; HSS 56
Plus One: CC 38
P.O.D.: B200 122; CC 7
Point Of Grace: CC 22
The Police: B200 136
Stephane Pompougnac: EA 15
Carlos Ponce: LPS 32
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 28
Elvis Presley: B200 11; CA 4; CCA 25; INT 11; PCA 44
Prince: B200 184
Project Pat: RBA 62
Puddle Of Mudd: B200 48; H100 27; HA 27; MO 3; RO 2
Puretone: DC 26

—Q—

Queen: PCA 38
Queens Of The Stone Age: B200 90; MO 14; RO 24
MRly Quezada: TSA 19
Domingo Quinones: TSS 13
A.B. Quintanilla Y Los Kumbia Kings: LA 34; LPA 17; LPS 39

—R—

RA: HS 42; RO 30
Rabanes: TSS 18
Racket City: HSS 64; RS 21
Rae & Christian: DC 29
Rampage: HSS 72; RBH 80; RS 25
Kenny Rankin: *JZ* 21
Rascal Flatts: B200 5; CA 1; CCA 1; INT 21; PCA 2; CS 3; H100 30; HA 29
Rayvon: RE 13
Los Razos: HS 36; LA 17, 37; RMA 7, 17
Red Hot Chili Peppers: B200 72; A40 25, H100 55; HA 54; MO 6, 16; RO 15, 16
Redman: H100 50, 72; HA 50, 71; HSS 20, 69; RA 15; RBH 15; RP 13; RS 18; T40 32
Joshua Redman: *JZ* 13
Reina: DC 33
Res: DS 24
Los Rieleros Del Norte: LT 27; RMS 6
LeAnn Rimes: B200 64; CA 9, 62; A40 35; AC 12; CS 60; HSS 73
Lee Ritenour: *CJ* 13
Jerry Rivera: LA 44; TSA 5; LPS 12; LT 11; TSS 8
Lupillo Rivera: HS 18; LA 13; RMA 4; LT 15; RMS 5
Anna Robinson: DC 44
Chris Robinson: HS 20; INO 25
Lourdes Robles: LPS 35
Daniel Rodriguez: *CX* 9
Kenny Rogers: CA 67
Roy Rogers: BL 4
The Rolling Stones: B200 14; INT 10; RO 25
Linda Ronstadt: CA 38
The Roots: HSS 51; RBH 95; RS 45
Tono Rosario: TSA 13; TSS 27
Kelly Rowland: B200 25; RBA 13; H100 3, 36; HA 3, 41; RA 8, 60; RBH 8, 60; RP 4; T40 7, 23
Royksopp: EA 18; DC 18
Rozelly: HS 44; IND 35; RBA 71
Paulina Rubio: LPS 2; LT 5; TSS 16
Ruff Endz: RA 32; RBH 36
Tammy Ruggeri: H100 41; HA 39; RA 47; RBH 49; RP 18; T40 26
Run-OMC: B200 117; RBA 33
John Rzeznik: A40 18

—S—

Sacario: H100 24; HA 25; T40 15
Sade: DS 17
Saint Etienne: EA 19
Saliva: MO 10; RO 12
Joe Sample: *CJ* 24
Adan Chalino Sanchez: RMS 34
Santana: B200 4; INT 6; PCA 22; A40 2; AC 7; H100 7; HA 7; HSS 25; T40 4
Juelz Santana: H100 5; HA 5; HSS 61; RA 14; RBH 14; RP 7; RS 39, 61; T40 5
Gilberto Santa Rosa: LA 30; TSA 2; LPS 21; LT 18, 25; TSS 2, 5, 37
Antony Santos: TSA 18
Alejandro Sanz: LA 47; LPA 20
Marvin Sapp: GA 27
Sasha: EA 22
Scarface: B200 73, 156; RBA 19, 36; R8H 82, 97
Josey Scott: A40 17; T40 37
LaTocha Scott: RBH 79
Joan Sebastian: LPS 38
Jon Secada: LPS 28; LT 40; TSS 31
Secret Garden: *NA* 12
Seether: B200 159; MO 13; RO 19
Bob Seger & The Silver Bullet Band: PCA 9
Seiiko: DC 35
Selah: CC 26; HS 13
Selena: LA 9; LPA 8
Erick Sermon: H100 50; HA 50; HSS 20; RA 15; RBH 15; RP 13; RS 18
Sev: HSS 36
Shada Sheist: RA 68; RBH 66
Shaggy: B200 24; RBA 14; RE 1, 8; HSS 59; RS 37
Shakira: B200 85; LPS 34
Sham: HSS 72; R8H 80; RS 25
Shawnna: RBH 82
SheDaisy: CA 53
Duncan Sheik: A40 30
Shekinah Glory Ministry: GA 10; HS 47; IND 36
Blake Shelton: CA 40; CS 35
The Shepherds: GA 28
Shifty Shellshock: DC 16; H100 46; HA 49; T40 20
Sigur Ros: B200 51
The Silk Road Ensemble: *CX* 5
Simple Plan: HS 7
Frank Sinatra: PCA 50
Sin Bandera: LA 22; LPA 12; LPS 5, 30; LT 6; RMS 23; TSS 29
Daryle Singletary: CS 47
Sissel: HS 35
Sixpence None The Richer: B200 154; CC 9; A40 19
Sixwire: CS 58
Sizzla: RE 12
Smilez & Southstar: HS 39; RBA 72
Anthony Smith: CS 41
Keely Smith: *JZ* 18
Michael W. Smith: B200 32, 114; CC 1, 6
Pastor Keith Smith: GA 31
Smut Peddlers: RS 74
Snoop Dogg: H100 89; HSS 32; RA 51; RBH 48; RS 19
Socios Del Ritmo: LT 33; RMS 9
Marco Antonio Solis: LA 38; LPA 18; LPS 18, 25; LT 28, 39; TSS 23
Shauna Solomon: DC 34
Soluna: HSS 47
Something Corporate: HS 27
Spacefunk: DC 38
Spanish Harlem Orchestra: LA 31; TSA 3
Britney Spears: B200 188
Spliff Star: H100 92; HSS 44, 72; RA 46; RBH 41, 80; RS 15, 25
Bruce Springsteen: B200 71; HSS 43
SR-71: MO 20
Ralph Stanley: BG 15
Terry Steele: HSS 14; RS 8
Tommy Shane Steiner: CS 44
Stereo Fuse: A40 40
Rod Stewart: B200 16, 169; INT 7
Sting: B200 136
Rebecca St. James: CC 30
Angie Stone: RBA 80; RA 67; RBH 68
Stone Sour: B200 68; H100 67; HA 62; MO 4; RO 4
George Strait: B200 123; CA 14, 36; CCA 15; CS 6; H100 39; HA 34
The Strokes: B200 160; MO 17
Styles: RBA 65; H100 11, 80; HA 9; RA 21, 34; RBH 22, 40; RP 17; T40 8
Sugarcult: HS 4; IND 8; MO 30
Sum 41: MO 22
Supa Nat: RS 29
Superchumbo: DC 3; DS 20
Supreme Beings Of Leisure: DC 50
Tierney Sutton: *JZ* 20
Keith Sweat: B200 193; RBA 47; RBC 15
System Of A Down: B200 69; PCA 43; H100 70; HA 68; MO 7; RO 8

—T—

Talib Kweli: HSS 74; RBH 98; RS 53
Tank: B200 20; RBA 4; RA 66; RBH 63
Taproot: B200 53; MO 24; RO 14
Tateeze: H100 65; HA 64; RA 41; RBH 43; RP 15; RS 50
T.A.T.U.: DC 39; HSS 9
James Taylor: B200 66; INT 20; PCA 7; AC 22
Tech N9ne: IND 31
Tela: RBA 56
Telepopmusik: EA B; HS 28
Los Temerarios: INO 49; LA 24, 35; RMA 11, 15; RMS 21, 30
Chalee Tennison: CS 56
Los Terribles Del Norte: LA 62
John Tesh: *NA* 10
TGA: HSS 6; RBH 99; RS 4
Jimmy Thackery: BL 8
Thalia: HS 40; LA 19; LPA 10; LPS 9; LT 8; RMS 35; TSS 9
The Rayne: H100 69; HA 66; RA 17; RBH 17
Theory Of A Deadman: RO 13
Thick Dick: DC 1
Thicke: HSS 11
Thievery Corporation: EA 5; HS 9; INO 14
Third Day: CC 23
Thursday: HS 33; IND 30, 45
Los Tigres Del Norte: B200 54; INO 2; LA 1; RMA 1; LT 10; RMS 2
Los Tigrillos: LA 51
Timbaland: RA 70; RBH 69
Justin Timberlake: H100 14; HA 16; HSS 46; RBH 86; RS 41; T40 11
Aaron Tippin: CA 57; CS 45
TLC: H100 38; HA 44; RA 26; R8H 27; RS 64; T40 38
Chris Tomlin: HS 48
Tonic: A40 39
Too Short: B200 38; RBA 8
Toya: H100 5; HA 5; HSS 61; RA 14; RBH 14; RP 7; RS 39; T40 5
Transplants: INO 9
Trapt: RO 31
Randy Travis: CA 34; CC 21
Faith Trent: DC 10
Trick Daddy: B200 107; RBA 31; RBH 79
Trick Pony: CA 50; CS 28
Trina: B200 143; RBA 38; RBH 77; RS 55
Trin-I-tee 5:7: CC 27; GA 6
Travis Tritt: B200 151; CA 19; CCA 12; CS 15
Truck Turner: RBA 88
TRUSTcompany: B200 134; MO 19; RO 21
Truth Hurts: RBA 97
Los Tucanes De Tijuana: LA 46; LT 12; RMS 3
Tanya Tucker: CA 60; CS 39
Shania Twain: CCA 5; PCA 18; AC 27; CS 10, 57; H100 34; HA 31
Tweet: RBA 96
Twista: RBC 24
Steve Tyrell: *JZ* 6, 12
Tyrese: RA 65; RBH 64

—U—

U2: A40 37; RO 37
UB40: RE 5
UGK: RBA 54
Uncia Kracker: B200 113; A40 7; H100 64; HA 70; T40 29
Underworld: EA 10; DC 2
Union Station: BG 4; CA 29
Keith Urban: B200 58; CA 8; CS 1; H100 23; HA 22
Adolfo Urias Y Su Lobo Norteno: LT 46; RMS 14
Polo Urias Y Su Maquina Nortena: RMS 24
The Used: B200 175; HS 1; MO 25
Usher: DS 8; R8H 92

—V—

Ian Van Dahl: DS 16
Luther Vandross: RBA 90; H100 97
Van Halen: PCA 48
Luis Vargas: TSA 18
PhR Vassar: CA 56; CS 12; H100 74; HA 73
Stevie Ray Vaughan And Double Trouble: BL 2, 15
Chuy Vega: HS 23; LA 14; RMA 5; RMS 26
Fernando Villalona: TSS 33
Rhonda Vincent: BG 13
The Vines: B200 84; MO 31
Carlos Vives: LA 63; TSA 8; LPS 33; LT 34; TSS 14

—W—

The Wailers: PCA 28; RBC 8; RE 7
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 25; GA 5; HS 10; RBA 74
The Wallflowers: A40 38
Warrior King: RE 9
Oinah Washington: DC 29
Kim Waters: *CJ* B; IND 47
Latanza Waters: DC 1
Muddy Waters: BL 13
Russell Watson: B200 192; *CX* 2, 11
WC: H100 81; RA 43; RBH 47, 84; RP 20
Weebie: RBH 90
Kirk Whalum: *CJ* 11; GA 19
Karyn White: DC 6
The White Stripes: B200 141; MO 21
Who Da Funk: DC 40
Widelife: DC 15; DS 13
Doug Williams: GA 22
Hank Williams: CA 74
Hank Williams Jr.: CCA 19
John Williams: *CX* 12
Joy Williams: CC 31; HS 21
Melvin Williams: GA 22
Michelle Williams: GA 26
Kelly Willis: CA 61
Mark Wills: CS 21
Cassandra Wilson: *JZ* 23, 24
Bridgette Wilson-Sampras: CS 44
The Winans: GA 39
CeCe Winans: GA 33
Mario Winans: H100 41; HA 39; RA 47; RBH 49; RP 18; T40 26
George Winston: *NA* 3
Lee Ann Womack: B200 198; CA 22, 46; CCA 10; PCA 36; CS 43
Stevie Wonder: B200 35; RBA 28
Wayne Wonder: RA 63; RBH 65
Darryl Worley: CA 35; CS 36

—X—

Xzibit: B200 42; RBA 17; RA 50; RBH 52; RP 23

—Y—

Yaire: LPS 24; LT 44; TSS 36
Yanou: AC 25; DS 6; H100 32; HA 38; T40 19
Yasmeen: HSS 16; RS 17
Ying Yang Twins: INO 13; RBA 69; RA 55; RBH 56
Young M.C.: HSS 13; RBH 100; RS 6
YoungBloodZ: RS 65
Yukmouth: RBA 49

—Z—

Zoegirl: CC 33; EA 7; HS 24
ZZ Top: PCA 47

—SOUNDTRACKS—

8 Mile: B200 1; INT 8; RBA 1; STX 1
Amelie: WM 11
American Idol: Greatest Moments: B200 33; STX 2
Barbershop: B200 177; RBA 50; STX 12
Big Idea's Jonah — A Veggietales Movie: STX 20
Blade 2: EA 17
Brown Sugar: B200 34; RBA 9; STX 3
Buffy The Vampire Slayer: "Once More, With Feeling": STX 19
El Clon: LA 33; LPA 16
Coyote Ugly: CCA 6; PCA 24; STX 14
Disney's Lilo & Stitch: STX 16
Down From The Mountain: BG 9
Finding Forrester: *JZ* 17
Frida: WM 8
Grand Theft Auto: Vice City Vol. 7: Radio Espantoso: TSA 20
I Am Sam: STX 21
Jackass: B200 173; STX 11
Jacked Up: RBA 78
Lizzie McGuire: B200 99; STX 7
The Lord Of The Rings: The Fellowship Of The Ring: STX 25
Mamma Mia!: PCA 29
Monsoon Wedding: WM 9
Moulin Rouge: B200 152; STX 8
Mr. Deeds: STX 22
My Big Fat Greek Wedding: WM 15
O Brother, Where Art Thou?: B200 86; BG 1; CA 11; STX 6
Providence: STX 24
Queen Of The Damned: STX 17
Scooby-Doo: B200 178; STX 13
The Scorpion King: STX 23
Shrek: B200 200; STX 15
Songcatcher: BG 14
Spider-Man: B200 63; STX 4
Sweet Home Alabama: B200 77; STX 5
A Walk To Remember: B200 167; STX 10
XXX: B200 163; STX 9
Yu-Gi-Oh!: Music To Duel By: STX 18

—VARIOUS ARTISTS—

on The Billboard 200

Disneymania: Superstar Artists Sing Disney ...Their Way!: 110
!Worship: A Total Worship Experience: 87
Ludacris Presents Disturbing The Peace: Golden Grain: 75
Now 10: 43
Now 9: 161
P. Diddy & Bad Boy Records Present... We Invented The Remix: 165
Reggae Gold 2002: 170
Songs 4 Worship — Shout To The Lord: 197
Totally Country Vol. 2: 23
Totally Hits 2002: 147
Totally Hits 2002: More Platinum Hits: 21
A Windham Hill Christmas: 196
WOW Christmas: 95
WOW Hits 2003: 65

NOVEMBER 16 2002

Billboard MODERN ROCK TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	4 Weeks At Number 1
1	1	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE	Nirvana
2	3	ALL MY LIFE ROSWELL/RCA	Foo Fighters
3	2	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	5	BOTHER ROADRUNNER/ELEKTRA	Stone Sour
5	9	PRAYER REPRISE	Disturbed
6	7	THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers
7	6	AERIALS AMERICAN/COLUMBIA	System Of A Down
8	5	I AM MINE EPIC	Pearl Jam
9	9	COCHISE INTERSCOPE/EPIC	Audioslave
10	10	ALWAYS ISLAND/ELEKTRA	Saliva
11	12	THE RED EPIC	Chevelle
12	11	LIFESTYLES OF THE RICH AND FAMOUS EARLIGHT/EPIC	Good Charlotte
13	18	FINE AGAIN WIND UP	Seether
14	19	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
15	15	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
16	13	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
17	17	SOMEDAY RCA	The Strokes
18	22	LOSE YOURSELF SHADY/INTERSCOPE ◀ AIRPOWER ▶	Eminem
19	18	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
20	20	TOMORROW RCA	SR-71
21	16	DEAD LEAVES AND THE DIRTY GROUND THIRD MAN/V2	The White Stripes
22	24	STILL WAITING ISLAND/IDJMG	Sum 41
23	21	GET OVER IT CAPITOL	OK Go
24	26	POEM VELVET HAMMER/ATLANTIC	Taproot
25	27	THE TASTE OF INK REPRISE	The Used
26	28	A PRAISE CHORUS DREAMWORKS	Jimmy Eat World
27	25	SWEETNESS DREAMWORKS	Jimmy Eat World
28	30	REMEMBER ME ISLAND/IDJMG	Hoobastank
29	23	INNOCENT COLUMBIA	Our Lady Peace
30	32	PRETTY GIRL (THE WAY) ULTRAMAN/ARTEMIS	Sugarcult
31	35	OUTTATHAWAY BIG/REPRISE/CAPITOL	The Vines
32	34	THERE IS MCA	Box Car Racer
33	29	MY FRIENDS OVER YOU DRIVE THRU/MCA	New Found Glory
34	31	THOUGHTLESS IMMORTAL/EPIC	Korn
35	33	TIME AND TIME AGAIN DREAMWORKS	Papa Roach
36	37	ONE MORE MINUTE LAVA	Authority Zero
37		DROWNING COLUMBIA	Crazy Town
38		HEAD ON COLLISION DRIVE THRU/MCA	New Found Glory
39		BUBBLETOES ENJOY/UNIVERSAL/UMRG	Jack Johnson
40	36	PITIFUL ELEKTRA/FFH	Blindside

NOVEMBER 16 2002

Billboard MAINSTREAM ROCK TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	3 Weeks At Number 1
1	1	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE	Nirvana
2	2	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	3	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
4	5	BOTHER ROADRUNNER/ELEKTRA	Stone Sour
5	4	PRAYER REPRISE	Disturbed
6	7	COCHISE INTERSCOPE/EPIC	Audioslave
7	9	I AM MINE EPIC	Pearl Jam
8	6	AERIALS AMERICAN/COLUMBIA	System Of A Down
9	10	THE RED EPIC	Chevelle
10	11	ALL MY LIFE ROSWELL/RCA	Foo Fighters
11	9	NEVER AGAIN ROADRUNNER/ELEKTRA	Nickelback
12	12	ALWAYS ISLAND/IDJMG	Saliva
13	13	NOTHING COULD COME BETWEEN US ROADRUNNER/ELEKTRA	Theory Of A Deadman
14	15	POEM VELVET HAMMER/ATLANTIC ◀ AIRPOWER ▶	Taproot
15	17	THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers
16	14	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
17	18	I STAND ALONE REPUBLIC/UNIVERSAL/UMRG	Godsmack
18	20	PITIFUL ELEKTRA/FFH	Blindside
19	19	FINE AGAIN WIND UP	Seether
20	16	THOUGHTLESS IMMORTAL/EPIC	Korn
21	21	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
22	22	THE LAST DJ WARNER BROS.	Tom Petty And The Heartbreakers
23	25	NOT FALLING EPIC	Mudvayne
24	26	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
25	23	DON'T STOP VIRGIN	The Rolling Stones
26	27	TIME AND TIME AGAIN DREAMWORKS	Papa Roach
27	35	ALONE I BREAK IMMORTAL/EPIC	Korn
28	28	REMEMBER ME ISLAND/IDJMG	Hoobastank
29	24	NOT AFRAID WARNER BROS.	Eminem
30	30	DO YOU CALL MY NAME REPUBLIC/UNIVERSAL/UMRG	Fuel
31	32	HEADSTRONG WARNER BROS.	Trapt
32	34	MY GODDESS MELISMA/VIRGIN	The Exies
33	33	LOOKING DOWN ATLANTIC	Audiovent
34	29	POLYAMOROUS HOLLYWOOD	Breaking Benjamin
35	38	LIVE A LIE TVT	Default
36	40	DROWNING COLUMBIA	Crazy Town
37	31	ELECTRICAL STORM INTERSCOPE	U2
38	36	THINGS'VE CHANGED BMG STREET	Sammy Hagar And The Waboritas
39	37	INNOCENT COLUMBIA	Our Lady Peace
40		KILL THE SUNSHINE HUMPTY/NEW WEST	Jackyl

NOVEMBER 16 2002

Billboard TOP 40 TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / ARTIST / IMPRINT/PROMOTION LABEL
		NUMBER 1 3 Wks At No. 1
1	1	LOSE YOURSELF EMINEM SHADY/INTERSCOPE
2	6	UNDERNEATH IT ALL NO DOUBT FEATURING LADY SAW INTERSCOPE
3	3	SK8ER BOI AVRIL LAVIGNE ARISTA
4	6	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA
5	3	HEY MA CAMRON FEAT. JUELZ SANTANA, FREDDIE ZEEFLY & TOYA ROC-A-FELLA/DEF JAM/IDJMG
6	7	ONE LAST BREATH CREED WIND-UP
7	4	DILEMMA NELLY FEATURING KELLY ROWLAND FO' REEL/UNIVERSAL URMG
8	10	JENNY FROM THE BLOCK JENNIFER LOPEZ FEATURING JADAKISS & STYLES EPIC
9	14	WORK IT MISSY "MISDEMEANOR" ELLIOTT THE GOLD MINE/ELEKTRA IDJG
10	6	DIE ANOTHER DAY MADONNA WARNER BROS.
11	14	LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE
12	6	COMPLICATED AVRIL LAVIGNE ARISTA
13	15	GOTTA GET THRU THIS DANIEL BEDINGFIELD ISLAND IDJMG
14	10	A MOMENT LIKE THIS KELLY CLARKSON RCA
15	14	IF I COULD GO! ANGIE MARTINEZ FEATURING LIL' MO & SACARIO ELEKTRA IDJG
16	10	GANGSTA LOVIN' EVE FEATURING ALICIA KEYS RUFF RYDERS/INTERSCOPE
17	14	GOODBYE TO YOU MICHELLE BRANCH MAVERICK/WARNER BROS.
18	21	YOUR BODY IS A WONDERLAND JOHN MAYER AWARE/COLUMBIA
19	14	HEAVEN DJ SAMMY & YANOU FEATURING DO ROBBINS
20	20	STARRY EYED SURPRISE OAKENFOLD FEATURING SHIFTY SHELLSHOCK MAVERICK/REPRISE
21	22	DISEASE MATCHBOX TWENTY ATLANTIC
22	18	JUST LIKE A PILL PINK ARISTA
23	26	STOLE KELLY ROWLAND MUSIC WORLD/COLUMBIA
24	35	DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY JIVE
25	32	FAMILY PORTRAIT PINK ARISTA
26	25	I NEED A GIRL (PART TWO) P. DIDDY & GINUWINE BAD BOY/ARISTA
27	24	SOMEWHERE OUT THERE OUR LADY PEACE COLUMBIA
28	23	ORDINARY DAY VANESSA CARLTON A&M/INTERSCOPE
29	27	IN A LITTLE WHILE UNCLE KRACKER LAVA
30	39	GIMME THE LIGHT SEAN PAUL BLACK SHADOW/2 HARD 4/ATLANTIC
31	34	PO' FOLKS NAPPY ROOTS FEATURING ANTHONY HAMILTON ATLANTIC
32	36	DIRRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
33	30	DON'T KNOW WHY NORAH JONES BLUE NOTE/VIRGIN
34		LUV U BETTER LL COOL J DEF JAM/IDJMG
35	28	NO SUCH THING JOHN MAYER AWARE/COLUMBIA
36	31	WHERE ARE YOU GOING DAVE MATTHEWS BAND RCA
37	29	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/IDJMG
38	33	GIRL TALK TLC ARISTA
39		BABY ASHANTI MURDER INC/ISLAND IDJMG
40		WHAT'S YOUR FLAVA? CRAIG DAVID WILDSTAR/ATLANTIC

NOVEMBER 16 2002

Billboard ADULT CONTEMPORARY™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	2 Weeks At Number 1
1	1	CRY WARNER BROS.	Faith Hill
2	3	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
3	2	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
4	5	A MOMENT LIKE THIS RCA	Kelly Clarkson
5	4	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
6	7	HERO INTERSCOPE	Enrique Iglesias
7	10	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
8	6	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
9	9	A NEW DAY HAS COME EPIC	Celine Dion
10	11	TO WHERE YOU ARE HOLLYWOOD	Josh Groban
11	8	DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
12	12	LIFE GOES ON CURB	LeAnn Rimes
13	14	NO SUCH THING AWARE/COLUMBIA	John Mayer
14	15	YOU WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
15	13	I'M ALIVE EPIC	Celine Dion
16	16	WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey
17	17	THROUGH THE RAIN MIDMARC/ISLAND/IDJMG	Mariah Carey
18	20	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
19	19	COMPLICATED ARISTA	Avril Lavigne
20	18	HERE I AM A&M/INTERSCOPE	Bryan Adams
21	24	FOREVER FOR YOU U MATCH	Daryl Hall John Oates
22	22	WHENEVER YOU'RE READY COLUMBIA	James Taylor
23	27	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks
24	23	ALL BECAUSE OF YOU MONUMENT	Chris Emerson
25	21	HEAVEN ROBBINS	DJ Sammy & Yanou Featuring Do
26	25	ONE MORE TIME ARISTA	Kenny G Featuring Chante Moore
27		I'M GONNA GETCHA GOOD! MERCURY/IDJMG	Shania Twain
28		I WANT IT ALL CRAZY BOY/DEF JAM/KAT	Benny Mardones
29	29	YOU'LL NEVER BE ALONE EARLIGHT/EPIC	Anastacia
30	26	THE NIGHT INSIDE ME ELEKTRA/FFH	Jackson Browne

NOVEMBER 16 2002

Billboard ADULT TOP 40 TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	16 Weeks At Number 1
1	1	COMPLICATED ARISTA	Avril Lavigne
2	3	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
3	2	ONE LAST BREATH WIND-UP	Creed
4	4	WHERE ARE YOU GOING RCA	Dave Matthews Band
5	5	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
6	6	UNDERNEATH IT ALL INTERSCOPE	No Doubt Featuring Lady Saw
7	8	IN A LITTLE WHILE LAVA	Uncle Kracker
8	7	DISEASE ATLANTIC	matchbox twenty
9	10	THE MIDDLE DREAMWORKS	Jimmy Eat World
10	9	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
11	12	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
12	11	NO SUCH THING AWARE/COLUMBIA	John Mayer
13	13	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
14	14	WHEREVER YOU WILL GO RCA	The Calling
15	15	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
16	16	GOODBYE TO YOU MAVERICK/WARNER BROS.	Michelle Branch
17	17	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
18	20	I'M STILL HERE (JIM'S THEME) HOLLYWOOD	John Rzeznik
19	18	BREATHE YOUR NAME SQUINT/CURB/REPRISE	Sixpence None The Richer
20	21	SPIN DREAMWORKS	Lifehouse
21	19	JUST LIKE A PILL ARISTA	Pink
22	22	IN MY PLACE CAPITOL	Coldplay
23	25	A SORTA FAIRYTALE EPIC	Tori Amos
24	26	SK8ER BOI ARISTA	Avril Lavigne
25	32	THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers
26	29	DIE ANOTHER DAY WARNER BROS.	Madonna
27	33	CRY WARNER BROS.	Faith Hill
28	27	A MOMENT LIKE THIS RCA	Kelly Clarkson
29	30	THINKING OVER DREAMWORKS	Dana Glover
30	23	ON A HIGH ATLANTIC	Duncan Sheik
31	35	ORDINARY DAY A&M/INTERSCOPE	Vanessa Carlton
32	40	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks
33	36	RUNNING AWAY ISLAND/IDJMG	Hoobastank
34	28	STEVE MCQUEEN INTERSCOPE	Sheryl Crow
35	31	LIFE GOES ON CURB	LeAnn Rimes
36	34	BIG MACHINE WARNER BROS.	Goo Goo Dolls
37	24	ELECTRICAL STORM INTERSCOPE	U2
38	37	WHEN YOU'RE ON TOP INTERSCOPE	The Wallflowers
39	38	TAKE ME AS I AM UNIVERSAL/UMRG	Tonic
40	39	EVERYTHING WIND-UP	Stereo Fuse

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 86 modern rock stations, 86 adult contemporary stations and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ◆ Videoclip availability © 2002, VNU Business Media, Inc. All rights reserved.

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NOVEMBER 16 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	**Lose Yourself** (2 Wks At No. 1)
2	3	10	**Work It**
3	7	19	**Dilemma**
4	5	11	**Luv U Better**
5	4	12	**Hey Ma**
6	6	12	**Underneath It All**
7	7	7	**The Game Of Love**
8	9	19	**Gimme The Light**
9	10	6	**Jenny From The Block**
10	11	10	**Sk8er Boi**
11	13	24	**One Last Breath**
12	12	7	**A Moment Like This**
13	23	4	**03 Bonnie & Clyde**
14	14	25	**Complicated**
15	8	19	**Gangsta Lovin'**
16	15	11	**Like I Love You**
17	17	11	**Dontchange**
18	16	11	**Baby**
19	18	5	**Die Another Day**
20	20	7	**Landslide**
21	27	5	**Love Of My Life (An Ode To Hip Hop)**
22	22	14	**Somebody Like You**
23	25	8	**When The Last Time**
24	21	12	**Po' Folks**
25	24	15	**If I Could Go!**
26	19	12	**I Care 4 U**
27	28	6	**She Hates Me**
28	26	11	**Gotta Gal Thru This**
29	32	7	**These Days**
30	34	39	**A Thousand Miles**
31	37	5	**I'm Gonna Getcha Good!**
32	36	13	**Work In Progress**
33	58	4	**Don't Mess With My Mee**
34	40	7	**She'll Leave You With A Smile**
35	47	2	**Air Force Ones**
36	38	8	**My Town**
37	46	7	**Who's Your Daddy?**
38	33	23	**Heavan**
39	30	21	**I Need A Girl (Part Two)**
40	35	15	**Beautiful Mess**
41	39	8	**Stole**
42	31	12	**Goodbye To Yoe**
43	47	3	**Your Body Is A Wonderland**
44	42	4	**Girl Talk**
45	44	3	**You Know You're Right**
46	53	12	**Cry**
47	52	3	**Disease**
48	43	16	**Stingy**
49	49	6	**Starry Eyed Surprise**
50	62	4	**React**
51	60	6	**Red Rag Top**
52	41	20	**Just Like A Pill**
53	66	2	**All My Life**
54	68	2	**The Zephyr Song**
55	56	13	**Somewhere Out There**
56	54	11	**Where Would You Be**
57	63	7	**Don't Know Why**
58	59	20	**Running Away**
59	51	6	**The Ketchup Song (Hey Hah)**
60	64	8	**Prayer**
61	45	16	**Claanin' Out My Closet**
62	69	1	**Bother**
63	48	14	**Trade It All**
64	55	10	**Oh Yeah!**
65	—	1	**Family Portrait**
66	—	1	**Fabulous**
67	61	12	**Ordinary Day**
68	65	14	**Aerials**
69	71	2	**Forgive**
70	73	3	**In A Little While**
71	—	1	**Dirrty**
72	—	1	**Fall Into Me**
73	57	13	**American Child**
74	74	20	**Ten Rounds With Jose Cuervo**
75	75	5	**I Am Mine**

● Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 934 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

NOVEMBER 16 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	**Die Another Day** (2 Wks At No. 1)
2	2	8	**A Moment Like This**
3	5	3	**Igeition**
4	3	12	**Don't Mess With My Mee**
5	4	4	**I Am Mine**
6	7	3	**Virgicity**
7	4	2	**Don't Stop Dancing**
8	9	11	**Gimme The Light**
9	8	2	**All The Things She Said**
10	27	2	**Work It**
11	10	3	**When I Get You Alone**
12	12	3	**Shady**
13	11	7	**Heatseeker**
14	15	9	**Here And Now (Full Circle)**
15	13	4	**Product Of Our Environment**
16	18	13	**Blue Jeans**
17	16	24	**Day + Night**
18	22	3	**Truly Yours**
19	14	12	**Pepe Don't Preach**
20	33	5	**Reect**
21	31	12	**I Don't Really Know**
22	—	1	**Do That...**
23	17	4	**Feel It Boy**
24	—	1	**What We Do**
25	19	3	**The Game Of Love**
26	42	10	**Me U Weat**
27	—	1	**Almost There**
28	43	12	**Over The Yeers**
29	23	14	**I'm Gonna Be Alright**
30	38	15	**Sex, Money, & Music**
31	21	13	**Long Time Gone**
32	28	2	**From The Chuuuch To Da Palace**
33	41	20	**Wherever You Will Go**
34	28	14	**When The Last Time**
35	25	8	**Run 4 Us**
36	54	2	**Same Old Song**
37	20	3	**Six Days**
38	40	27	**Grindin'**
39	—	1	**Murder Do The Dancefloor**
40	35	45	**Lights, Camera, Action!**
41	46	69	**The Star Spangled Banner**
42	44	3	**It Just Happened**
43	37	14	**The Rising**
44	30	3	**Make It Clap**
45	56	20	**Who U Rollin Wit?**
46	38	7	**Like I Love You**
47	39	14	**For All Time**
48	32	16	**Two Wrongs**
49	50	20	**That's What Girls Do**
50	24	12	**Luv U Better**
51	—	1	**Break You Off**
52	47	18	**Full Moon**
53	51	2	**Beautiful Goodbye**
54	49	8	**Rock The Party**
55	59	3	**Crush Tonight**
56	67	60	**Us Against The World**
57	55	45	**I Don't Want To Miss A Thing**
58	48	12	**A Different Kind Of Love Song**
59	—	1	**Hey Sexy Lady**
60	—	23	**Move B***h (Vinyl)**
61	45	11	**Hey Ma**
62	64	14	**Out Of My Heart (Into Your Head)**
63	58	4	**Hit The Freeway**
64	61	3	**Throw Up**
65	69	25	**Girlfriend**
66	53	4	**This Is My Party**
67	—	1	**Precious**
68	64	4	**Are We Cuttin' (Vinyl)**
69	—	1	**Dirrty**
70	70	25	**Gots To Be**
71	51	10	**Love Of My Life (An Ode To Hip Hop)**
72	64	7	**Tonight I'm Gonna Let Go**
73	63	11	**Can't Fight The Moonlight**
74	60	7	**Waitin' For The DJ**
75	72	51	**God Bless The USA**

● Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Billboard HOT 100

Nielsen Broadcast Data Systems

The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and playlists from select non-monitored radio stations

Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1/GREATEST GAINER / AIRPLAY 2 Weeks At Number 1		
1	2	2	7	**LOSE YOURSELF** EMINEM (M MATHERS, J BASS, L RESTO)	**Eminem** SHADY SOUNDTRACK CUT/INTERSCOPE	1
				GREATEST GAINER/SALES		
2	3	4	10	**WORK IT** ○ TIMBALAND (M ELLIOTT, T MOSLEY)	**Missy "Misdemeanor" Elliott** ▼ ● THE ISLE MINE/ELEKTRA 67282*/EEG	2
3	2	1	10	**DILEMMA** NELLY (C BROOKS, K GAMBLE, B STOLEN, NELLY, RAMON, ROWSER)	**Nelly Featuring Kelly Rowland** ▼ FO REAL/UNIVERSAL ALBUM CUT/UMRG	1
4	7	7	12	**LUV U BETTER** ○ THE NEPTUNES (J TIMBALAND, P WILLIAMS, C HUGO)	**LL Cool J** ▼ ● DEF JAM 063596* RD/UMG	4
5	4	3	12	**HEY MA** ○ DR PERIGO, MAFIA BOY (C GILES, B PITTMAN, J. JAMES, L RICHIE)	**Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya** ▼ ● ROC A FELLA/DEF JAM 063596* RD/UMG	3
6	6	8	12	**UNDERNEATH IT ALL** ○ SLY & ROBBIE/NO DOUBT (G STEFANI, D STEWART)	**No Doubt Featuring Lady Saw** ▼ INTERSCOPE 467768	6
7	9	9	7	**THE GAME OF LOVE** ○ A ANDER, R NOWELS (A ANDER, R NOWELS)	**Santana Featuring Michelle Branch** ▼ ARISTA 15303	7
8	8	18	8	**DIE ANOTHER DAY** ○ MADONNA (M MYRIE, MADONNA, M AHMADZAI)	**Madonna** ▼ ● WARNER BROS. 42462*	8
9	5	5	7	**A MOMENT LIKE THIS** ● C [illegible] (L [illegible], J REID)	**Kelly Clarkson** ▼ ● ● RCA 68622	1
10	11	13	27	**GIMME THE LIGHT** ○ T [illegible] (SEAN PAUL)	**Sean Paul** ▼ ● ● ● BLACK SHADOW/2 HARD 6466/VP/ATLANTIC	10
11	13	16	7	**JENNY FROM THE BLOCK** J LOPEZ, C OLIVER, M DEYE, J LOPEZ, J.C OLIVER, S J BARNES, J P A NAPOLI, P PARKER, S STERLING, M DUVEAU	**Jennifer Lopez Featuring Jadakiss & Styles** EPIC ALBUM CUT	11
12	12	10	10	**SK8ER BOI** THE MATRIX (A LAVIGNE, L CHRISTY, S SPOCK, G EDWARDS)	**Avril Lavigne** ARISTA ALBUM CUT	10
13	14	11	24	**ONE LAST BREATH** J BUNZEL/G IM (T REMONTI, S STAPP)	**Creed** WIND-UP ALBUM CUT	6
14	16	14	11	**LIKE I LOVE YOU** ○ THE NEPTUNES (J TIMBALAKE, C HUGO, P WILLIAMS)	**Justin Timberlake** ▼ ● JIVE 42054*	11
15	15	12	2	**COMPLICATED** ○ THE MATRIX (C GILES, Y S SPOCK, G EDWARDS, A LAVIGNE)	**Avril Lavigne** ▼ ARISTA 15385	2
16	10	6	11	**GANGSTA LOVIN'** W [illegible] T [illegible] C TIMMONS, A YARBROUGH, J ELLIS)	**Eve Featuring Alicia Keys** RUFF RYDERS ALBUM CUT/INTERSCOPE	2
17	25	36	4	**'03 BONNIE & CLYDE** K WEST (E CARTER, A ATTITUDE, J PRINCE, D HARPER, R HOUSE, T SHAKUR, T WRICE)	**Jay-Z Featuring Beyonce Knowles** ROC A FELLA/DEF JAM ALBUM CUT/UMRG	17
18	18	21	3	**DONTCHANGE** J BARNES, C HAGGINS/MUSIQ SOULCHILD (MUSIQ SOULCHILD, C HAGGINS, J BARNES, F ROMANO)	**Musiq** DEF SOUL ALBUM CUT/UMRG	18
19	17	15	11	**BABY** ○ C SANTANA, IRV GOTTI, A DOUGLAS, A PARKER, L LORENZO, S AURELIUS, M DEAN, B JORDAN)	**Ashanti** ▼ ● MURDER INC./JAM 063891* RD/UMG	15
20	22	29	3	**LANDSLIDE** DIXIE CHICKS, M MAINES (S RICKS)	**Dixie Chicks** ▼ MONUMENT ALBUM CUT/ MVN	20
21	26	26	3	**WHEN THE LAST TIME** ○ THE NEPTUNES (T TIMBALAND, P WILLIAMS, C HUGO)	**Clipse** ▼ ● STAR TRAK 15754*/ARISTA	21
22	27	41	11	**LOVE OF MY LIFE (AN ODE TO HIP HOP)** ○ E BADU, R SAADIQ, R RADIO, E BADU, POSER, C OZUNA, G STANDRIDGE, M CHAMMAR, L LYNN)	**Erykah Badu Featuring Common** ▼ ● UNI 71281* MCA	22
23	24	23	4	**SOMEBODY LIKE YOU** T MARTIN, J URBAN, J SHANKS)	**Keith Urban** ▼ CAPITOL (NASHVILLE) ALBUM CUT	23
24	20	19	22	**IF I COULD GO!** ○ NICK ROCK (A MARTINEZ, C LOVAGLIA, THOMAS, J AUSTIN)	**Angie Martinez Featuring Lil' Mo & Sacario** ▼ ● ELEKTRA 67311* EEG	15
25	21	22	18	**PO' FOLKS** ○ THE TRACKBOYZ (M WILLIAMS, J RENT, W HUGHES, B ANTHONY)	**Nappy Roots Featuring Anthony Hamilton** ▼ ● ATLANTIC 85322*	21
26	23	20	17	**GOTTA GET THRU THIS** ○ D BEDINGFIELD (D N D PRODUCTIONS) (D BEDINGFIELD, D N D PRODUCTIONS)	**Daniel Bedingfield** ▼ ● ISLAND 570936* RD/UMG	10
27	29	37	3	**SHE HATES ME** J BURCHEL/S W SCANTLIN, J ALLEN	**Puddle Of Mudd** ▼ FLAWLESS/EPPEN ALBUM CUT/INTERSCOPE	27
28	19	17	14	**I CARE 4 U** TIMBALAND (M ELLIOTT, T MOSLEY, C M HAMPTON, M BANKS)	**Aaliyah** BLACKGROUND ALBUM CUT	16
29	44	49	3	**DON'T MESS WITH MY MAN** ○ B M [illegible] M [illegible] A CASEY, A CASEY)	**Nivea Featuring Brian & Brandon Casey** ▼ ● ● JIVE 42061*	29
30	33	44	3	**THESE DAYS** M BRIGHT, M WILLIAMS, RASCAL FLATTS, J STEELE, D WELLS, S ROBSON)	**Rascal Flatts** LYRIC STREET ALBUM CUT	30
31	34	31	24	**A THOUSAND MILES** ○ R MAHR (V CARTER)	**Vanessa Carlton** ▼ ● A&M 493676/INTERSCOPE	5
32	31	34	21	**HEAVEN** ○ DJ SAMMY, R NEUD (B ADAMS, J VALLANCE)	**DJ Sammy & Yanou Featuring Do** ▼ ● ● ROBBINS 73057*	8
33	28	25	3	**GOODBYE TO YOU** J SHANKS (M BRANCH)	**Michelle Branch** ▼ MAVERICK ALBUM CUT/WARNER BROS.	21
34	40	51	3	**I'M GONNA GETCHA GOOD!** R J LANGE (S TWAIN, R J LANGE)	**Shania Twain** ▼ MERCURY NASHVILLE) ALBUM CUT	34
35	37	42	3	**WORK IN PROGRESS** K STEGALL (A JACKSON)	**Alan Jackson** ARISTA NASHVILLE ALBUM CUT	35
36	36	56	3	**STOLE** D DE VILLER, S ROGERS, L KIPNER (D DE VILLER, S ROGERS, S RIPPER)	**Kelly Rowland** ▼ ● MUSIC WORLD ALBUM CUT/COLUMBIA	36
37	46	63	3	**YOUR BODY IS A WONDERLAND** J MAYER (J MAYER)	**John Mayer** ▼ AWARE ALBUM CUT/COLUMBIA	37
38	38	55	4	**GIRL TALK** ○ E HUSTLE (E CLEMENT, A BURRISS, L LOPEZ, A MCCLOUD, T WATKINS)	**TLC** ▼ ● ARISTA 75721*	38
39	43	58	3	**SHE'LL LEAVE YOU WITH A SMILE** T BROWN, G STRAIT (B. BLACKMAN, J ANDREWS)	**George Strait** ▼ ● MCA NASHVILLE ALBUM CUT	39
40	69	—	2	**AIR FORCE ONES** THE TRACKBOYZ (NELLY, KYJUAN, ALI, MR LEE)	**Nelly Featuring Kyjuan, Ali & Murphy Lee** FO REAL/UNIVERSAL ALBUM CUT/UMRG	40
41	30	27	24	**I NEED A GIRL (PART TWO)** ○ M [illegible] C [illegible] (M WYNANS, S [illegible] HAWKINS, M C JONES, F ROMANO, A SHROPSHIRE)	**P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri** ▼ ● BAD BOY 79441* ARISTA	4
42	42	47	3	**MY TOWN** B CHANCEY (J STEELE, R NIELSEN)	**Montgomery Gentry** ▼ ● COLUMBIA (NASHVILLE) ALBUM CUT	42
43	51	61	3	**WHO'S YOUR DADDY?** J STROUD, T KEITH (T KEITH)	**Toby Keith** ▼ ● DREAMWORKS (NASHVILLE) ALBUM CUT	43
44	45	53	3	**DISEASE** M SENELTY, J.N THOMAS, M JAGGER)	**matchbox twenty** ▼ ATLANTIC ALBUM CUT	44
45	35	33	3	**BEAUTIFUL MESS** M [illegible] T DIAMOND, RIC S [illegible] S MARIE, C MILLS, S MINOR)	**Diamond Rio** ▼ ARISTA NASHVILLE ALBUM CUT	28
46	41	54	3	**STARRY EYED SURPRISE** P OAKENFOLD, A GRAY, P OAKENFOLD, A GRAY, S BINZER, NEIL)	**Oakenfold Featuring Shifty Shellshock** MAVERICK ALBUM CUT/REPRISE	41
47	49	50	3	**YOU KNOW YOU'RE RIGHT** A KASPER (E COBAIN)	**Nirvana** ▼ ● DGC/GEFFEN ALBUM CUT/INTERSCOPE	47
48	55	40	4	**CRY** M FREDERIKSEN, F HILL (A APARO)	**Faith Hill** ▼ ● WARNER BROS. (NASHVILLE) ALBUM CUT/WRN/WARNER BROS.	33
49	48	43	4	**STINGY** R M COLLINS, M COLLINS, PERRY, J AUSTIN)	**Ginuwine** EPIC SOUNDTRACK CUT	33
50	61	64	3	**REACT** ○ JUST BLAZE (E SERMON, R NOBLE, J SMITH)	**Erick Sermon Featuring Redman** ▼ ● J 21221*	50
51	39	32	20	**JUST LIKE A PILL** ○ D AUSTIN (MINK D AUSTIN)	**Pink** ▼ ● ARISTA 15385	8
52	62	66	6	**RED RAG TOP** B GALLIMORE, T MCGRAW, D SMITH (J WHITE)	**Tim McGraw** CURB ALBUM CUT	52
53	57	59	13	**SOMEWHERE OUT THERE** A ROCK (J [illegible])	**Our Lady Peace** ▼ COLUMBIA ALBUM CUT	44
54	59	60	20	**RUNNING AWAY** J WYATT (E CRAIN, D [illegible])	**Hoobastank** ▼ ISLAND ALBUM CUT/UMRG	44
55	70	—	2	**THE ZEPHYR SONG** R [illegible] (A KIEDIS, FLEA, J FRUSCIANTE, C SMITH)	**Red Hot Chili Peppers** ▼ WARNER BROS. ALBUM CUT	55
56	67	71	3	**ALL MY LIFE** N NASSIT (NEZ, FOO FIGHTERS (FOO FIGHTERS)	**Foo Fighters** ▼ ROSWELL ALBUM [illegible] RCA	56
57	63	69	4	**DON'T KNOW WHY** A MARDIN, N JONES, J SCHILKRAUT (J HARRIS)	**Norah Jones** ▼ BLUE NOTE ALBUM [illegible] CAPITOL	57
				HOT SHOT DEBUT		
58	NEW		1	**FAMILY PORTRAIT** S STERLING (P [illegible], S STERLING)	**Pink** ▼ ARISTA ALBUM CUT	58
59	54	57	4	**THE KETCHUP SONG (HEY HAH)** M RUIZ (M RUIZ, M BENITO)	**Las Ketchup** ▼ SONY DISCOS/COLUMBIA ALBUM CUT	54
60	53	39	13	**ORDINARY DAY** ○ R FAIR (V CARTER)	**Vanessa Carlton** ▼ ● A&M 493761/INTERSCOPE	30
61	56	48	11	**WHERE WOULD YOU BE** M MORRELL, P WORLEY (H PROCTOR, R ELLINELL)	**Martina McBride** ▼ ● RCA (NASHVILLE) ALBUM CUT	45
62	47	30	5	**CLEANIN' OUT MY CLOSET** EMINEM, J BASS (M MATHERS, J BASS)	**Eminem** ▼ WEB/AFTERMATH ALBUM CUT/INTERSCOPE	4
63	64	68	5	**PRAYER** JOHNNY K (DISTURBED (DISTURBED)	**Disturbed** ▼ REPRISE ALBUM CUT	63
64	68	70	3	**IN A LITTLE WHILE** M BRADFORD (M SHAFER, M BRADFORD)	**Uncle Kracker** ▼ LAVA ALBUM CUT	64
65	58	46	14	**OH YEAH!** ○ M RUSH (N WILLIAMS, B THOMAS, S BLEDGE, M MITCHELL)	**Big Tymers Featuring Tateeze, Boo & Gotti** ▼ ● CASH MONEY/UNIVERSAL 000089*/UMRG	46
66	52	28	4	**TRADE IT ALL** D JELLUS, D JELLUS (B CASEY, L JACKSON, E SHAW, K HILL)	**Fabolous Featuring P. Diddy & Jagged Edge** ▼ EPIC 58017 TRACK CUT	20
67	71	76	3	**BOTHER** J BEARDEN, C TAYLOR (C TAYLOR)	**Stone Sour** ▼ ROADRUNNER SOUNDTRACK & ALBUM CUT/REPRISE	67
68	65	62	4	**I AM MINE** ○ B O BRIEN (E VEDDER)	**Pearl Jam** ▼ ● ● EPIC 79989	43
69	NEW		1	**FABULOUS** KANSEI, J TB FESTER (K GISTE BERKELEY, D MUHAMMAD, M BROWN, V CARSTARPHEN, E MCFADDEN, L WHITEHEAD)	**Jaheim Featuring Tha Rayne** ▼ DIVINE MILL ALBUM CUT/WARNER BROS.	69
70	66	65	4	**AERIALS** R RUBIN, D MALAKIAN, S TANKIAN (S TANKIAN, D MALAKIAN)	**System Of A Down** ▼ AMERICAN ALBUM CUT/COLUMBIA	55
71	75	—	2	**FORGIVE** M WRIGHT, T BRUCE, R L HOWARD, T BRUCE)	**Rebecca Lynn Howard** ▼ ● MCA NASHVILLE ALBUM CUT	71
72	76	72	3	**DIRRTY** ○ ROKAFELLA, C AGUILERA, B MUHAMMAD, J CAMERON (C AGUILERA, B STINSON, R MOBLEY, B MUHAMMED, J CAMERON)	**Christina Aguilera Featuring Redman** ▼ ● RCA 68627*	48
73	NEW		1	**FALL INTO ME** R MARR (D DRYMAN, J STOVER)	**Emerson Drive** ▼ DREAMWORKS (NASHVILLE) ALBUM CUT	73
74	60	52	4	**AMERICAN CHILD** R GALLIMORE, P AUSTIN (P AUSTIN, C WIDEMAN)	**Phil Vassar** ▼ ARISTA NASHVILLE ALBUM CUT	48
75	78	75	3	**TEN ROUNDS WITH JOSE CUERVO** B J WALKER JR. (C BETHARD, M HEENEY, M CANNON, GOODMAN)	**Tracy Byrd** ▼ ● RCA (NASHVILLE) ALBUM CUT	26
76	79	—	2	**I JUST WANNA BE MAD** ○ B GALLIMORE (K LOVELACE, L TAMLLER)	**Terri Clark** ▼ ● MERCURY 572282	76
77	77	77	3	**CRUSH TONIGHT** ○ PRELUDE (J CARTAGENA, J GATES, A LYONS, M VALENZANO, J EADDYE, LUMPKIN)	**Fat Joe Featuring Ginuwine** ▼ ● TERROR SQUAD 84607* ATLANTIC	77
78	74	74	3	**BRAID MY HAIR** W LAMPHERE, H LEE (W CAMPBELL, H LEE)	**Mario** ▼ 3RD STREET ALBUM CUT/J	74
79	80	86	3	**SINGLE FOR THE REST OF MY LIFE** ○ DENTA (N DENT, K BURNISS, J BUYU)	**Isyss** ▼ ● ARISTA 75186*	79
80	72	67	14	**GOOD TIMES** SWIZZ BEATZ, S DAHLIN, F PARNE)	**Styles** RUFF RYDERS ALBUM CUT/INTERSCOPE	22
81	81	81	3	**THE STREETS** ○ S STORCH (W CALHOUN, S STORCH, N HALE)	**WC Featuring Nate Dogg** ▼ ● DEF JAM 063764*/UMRG	81
82	83	85	3	**ROCK THE PARTY** ○ M WINANS (R SCOTT, M WINANS)	**Banzino** ▼ ● SURRENDER/ELEKTRA 67336* EEG	82
83	85	95	3	**SOMETHING** ○ P LUTS, D VERVOORT (P LUTS, D VERVOORT)	**Lasgo** ▼ ● ● ROBBINS 73056*	83
84	73	73	3	**WHY I LOVE YOU** THE CHARACTERS, S RUSSELL (T TAYLOR, S RUSSELL, D MCPHERSON, E FARRAR)	**52K** ▼ EPIC ALBUM CUT	73
85	NEW		1	**SPIN** ○ R ANELLO, J WADE, A NILLO)	**Lifehouse** ▼ ● DREAMWORKS 450802	85
86	86	—	2	**HIT THE FREEWAY** ○ THE NEPTUNES (P WILLIAMS, C HANKINS)	**Toni Braxton Featuring Loon** ▼ ● ARISTA 75199*	88
87	92	—	2	**IGNITION** ○ R KELLY (R KELLY)	**R. Kelly** ▼ ● ● JIVE 42080	87
88	NEW		1	**DO THAT...** ○ J PRA (R WILLIAMS, V J SMITH, P ALEXANDER)	**Baby Featuring P. Diddy** ▼ ● CASH MONEY/UNIVERSAL 000097*/UMRG	88
89	90	—	2	**FROM THA CHUUUCH TO DA PALACE** ○ THE NEPTUNES (C BRIDGES, P WILLIAMS, C HUGO)	**Snoop Dogg** ▼ ● DOGGYSTYLE/PRIORITY 77063*/CAPITOL	89
90	82	79	3	**FLAKE** JP PLUNIER (J JOHNSON)	**Jack Johnson** ▼ ● ENJOY/UNIVERSAL ALBUM CUT/UMRG	73
91	89	89	3	**LITTLE THINGS** ○ S SANDERS, JNOIA, AMI-D, J WOLPIN, BLA, FISCHER, L SIMPSON, S SANDERS, A ROBERSON)	**India.Arie** ▼ ● ● MOTOWN 013643/UMRG	89
92	93	—	2	**MAKE IT CLAP** ○ RICK HERE (T SMITH, W LEWIS, R THOMAS)	**Busta Rhymes Featuring Spliff Star** ▼ ● J 21239*	92
93	94	88	4	**BURNIN' UP** THE NEPTUNES (P EVANS, P WILLIAMS, C HUGO, C HAWKINS, J DOZIER, J MCKINLEY)	**Faith Evans Featuring Missy "Misdemeanor" Elliott** ▼ BAD BOY PROMO SINGLE/ARISTA	60
94	88	82	3	**UNBROKEN** B GALLIMORE, J STROUD, T MCGRAW (H LAMAR, A ROBOFF)	**Tim McGraw** CURB ALBUM CUT	26
95	87	83	4	**I KEEP LOOKING** S EVANS, P WORLEY (S EVANS, T SHAPIRO, T MARTIN)	**Sara Evans** RCA (NASHVILLE) ALBUM CUT	35
96	NEW		1	**ONE OF THOSE DAYS** ○ SHEIKSPERE, P STEWART, K BRIGGS, P STEWART, D REYNOLDS, E J ISLEY, M ISLEY, R ISLEY, R ISLEY, C JASPER)	**Whitney Houston** ▼ ● ARISTA 75197*	96
97	84	84	10	**I'D RATHER** ○ S CRAWFORD (S CRAWFORD)	**Luther Vandross** ▼ ● ● J 21220	83
98	98	94	3	**HE IS** ○ J PAUL, THE PHANTOM (J PAUL, W J SMITH)	**Heather Headley** ▼ ● RCA 68635*	94
99	91	80	19	**TWO WRONGS** ○ W JEAN, J DUPLESSIS (W JEAN, J DUPLESSIS)	**Wyclef Jean Featuring Claudette Ortiz** ▼ ● ● COLUMBIA 79176	28
100	96	98	3	**DON'T SAY NO, JUST SAY YES** ○ S HUFF (M AVANT, S HUFF)	**Avant** ▼ ● MAGIC JOHNSON 113886*/MCA	96

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ▼ Videoclip available. ○ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ◊ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. ● CD Single available ● DVD Single available ● CD Maxi-Single available ● Cassette Single available ● Vinyl Maxi-Single available ● Vinyl Single available ● Cassette Maxi-Single available. Catalog number is for ● * Indicates ● unavailable, in which case, catalog number is for ●, ●, ●, ● or ●, respectively, based on availability. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES AND TRACKS SONG INDEX

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

'03 BONNIE & CLYDE (Carter Boys, ASCAP/Ye World, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 17; RBH 7

19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 21

—A—

AERIALS (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 70

AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/De Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Tarpo, ASCAP), HL, H100 40; RBH 13

ALL MY LIFE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, BMI/Universal-MCA, ASCAP/Flying Earform, BMI/I Love The Punk Rock Music, BMI), HL, H100 56

ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 53

AMERICAN CHILD (EMI April, ASCAP/Vassarsongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 12; H100 74

AMOR DE INTERNET (IM Music) LT 33

EL AMOR NO TIENE EDAD (Arpa, BMI) LT 48

ANGEL DE AMOR (EMI April, ASCAP/Big Cojones, ASCAP) LT 24

ARE WE CUTTIN' (Pastor Troy, BMI/Virginia Beach, ASCAP/WB, ASCAP/WhoseltseitgonB, ASCAP), WBM, RBH 55

ASEREJE (Sony/ATV Discos, ASCAP) LT 23

ASEBEJE (Sony/ATV Latin, BMI/Shaketown, BMI) LT 1

AT THE END OF THE DAY (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 29

—B—

BABY (Pookletoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI/N-The Water, ASCAP/Still N-The Water, BMI/Baeza, ASCAP/Universal, ASCAP), HL, H100 19; RBH 10

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 35

BABY DO THOSE THINGS (Big Bert, BMI/Songs Of Windswept Pacific, BMI/E.D. Duz-It, BMI/Roy1Son, BMI/Greg Cham, BMI/Broken English, BMI/Prodigal Son, BMI/Drano's, BMI/Universal-PolyGram International, ASCAP/Oh! God, ASCAP) RBH 78

BEAUTIFUL GOODBYE (Acuff-Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 34

BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 8; H100 45

BEAUTIFUL (YOU ARE) (Armackien, BMI/Only Real Muzic, BMI) RBH 74

BLOW YOUR WHISTLE (Zomba, ASCAP/Kumbaya, ASCAP/Money Mack, BMI), WBM, RBH 85

BOTHER (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 67

BRAID MY HAIR (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, H100 78; RBH 20

BREAK YOU OFF (Grand Negaz, BMI/Careers-BMG, BMI/Killah Stealth, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP) RBH 95

BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Acuff-Rose, BMI/Blakebird, ASCAP), HL, CS 42

BROWN SUGAR (EXTRA SWEET) (Janice Combs, BMI/Chyna Baby, BMI/Medine Sound, BMI/Empire International, BMI/EMI Blackwood, BMI), HL, RBH 87

B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, RBH 77

BUMP, BUMP, BUMP (Not Listed) RBH 72

BURNIN' UP (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Dozier, BMI/Songs Of Universal, BMI), HL, H100 93; RBH 34

BY MYSELF (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) RBH 56

—C—

CAN U HELP ME (U.R. IV, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP), HL, RBH 92

CAPRICHO MALDITO (Arpa, BMI) LT 27

CARALUNA (Warner-Tamerlane, BMI) LT 20

CARITO (DON'T TELL ME NO) (EMI April, ASCAP/Gaira Bay, ASCAP) LT 34

CHING, CHING (Nelstar, SOCAN/Mawga Dawg, SOCAN/Sony/ATV Canada, SOCAN/Worldwide West, SOCAN/Virginia Beach, ASCAP/WB, ASCAP/whodahellelsetsgonB, ASCAP/757, ASCAP), HL/WBM, RBH 69

CHOPPA STYLE (LP Boyz, BMI) RBH 96

CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 30

CLEANIN' OUT MY CLOSET (Ensign, BMI/Eight Mile Style, BMI), HL, H100 62; RBH 42

COMPLICATED (Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP/Almo, ASCAP), HL/WBM, H100 15

CON ELLA (F.I.P.P., BMI/Famous, ASCAP/Clear Mind, ASCAP) LT 49

CONNECTED FOR LIFE (Money Mack, BMI/Lester Bud, BMI/Gangsta Boogie, ASCAP/WB, ASCAP/Paper Route Muzik, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL/WBM, RBH 84

CORAZON CHIQUITO (Elzaz, BMI) LT 46

CRUSH TONIGHT (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Shelly's House, SESAC/Gold Daddy, ASCAP/EMI April, ASCAP/Marvelous Things Of Music, ASCAP/Po Folk, BMI/Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Black Fountain, ASCAP), HL/WBM, H100 77; RBH 29

CRY (Warner-Tamerlane, BMI/Potty Mouth, BMI/Tound Tower, BMI), WBM, CS 33; H100 48

CUANDO ME MIRAS ASI (CAP Musica Songs, ASCAP) LT 2

CUANDO TE ACUERDES DE MI (Crisma, SESAC) LT 28

—D—

DIE ANOTHER DAY (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM, H100 8

DILEMMA (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Phat Nasty, ASCAP/EMI April, ASCAP), HL/WBM, H100 3; RBH 8

A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 17

DIRRTY (Xtina, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Ostaf, BMI/Jasper Cameron, BMI), WBM, H100 72

DISEASE (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 44

EL DOLOR DE TU PRESENCIA (Rubet, ASCAP/Universal Musica, ASCAP) LT 7

DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 39

DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 18; RBH 3

DON'T KNOW WHY (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 57

DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 29; RBH 31

DON'T SAY NO, JUST SAY YES (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 100; RBH 53

DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC) H100 88; RBH 51

—E—

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Error Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 61

EN NOMBRE DE LOS DOS (EMOA, ASCAP) LT 19

ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP) LT 6

ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 47

ESCLAVO DE TU PIEL (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fonomusic, BMI) LT 43

ES POR AMOR (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 38

ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 16

ESTOY SUFRIENDO (Liz, ASCAP/Edimonsa, ASCAP) LT 36

EVERYDAY ANGEL (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 54

EVERY RIVEB (Mighty Nice, BMI/Walt No More, BMI/Bluewater, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Universal-Songs Of PolyGram International, BMI/Door Number One, BMI), HL/WBM, CS 17

—F—

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner Tamerlane, BMI/EMI April, ASCAP), WBM, H100 69; RBH 17

FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 14; H100 73

FAMILY PORTRAIT (Pink, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 58

FAMILY TREE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 36

FEEL IT BOY (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 93

FLAKE (Bubble Toes, ASCAP/Universal, ASCAP), CLM, H100 90

FLOETIC (Jewel, ASCAP/Wells, ASCAP/Universal, ASCAP/Jatcat, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Jay-Qui, ASCAP/No Gravity, BMI), HL, RBH 59

FOREVER EVERYDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), WBM, CS 43

FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 13; H100 71

FROM THA CHUUUCH TO DA PALACE (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 89; RBH 48

FUNNY (Divided, BMI/Universal, BMI/Smoobie, ASCAP/Leumelf, ASCAP) RBH 37

—G—

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 7

GANGSTA LOVIN' (Takin' Care Of Business, BMI) H100 16; RBH 19

GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI/EMI April, ASCAP) H100 10; RBH 4

GIRL TALK (Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/U.N.L, ASCAP/Max-Hill, ASCAP/B Smooth, BMI/Songs Of Windswept Pacific, BMI/Grunge Girl, ASCAP), HL/WBM, H100 38; RBH 27

GOODBYE TO YOU (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 33

THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 20

GOOD TIMES (Jobete, ASCAP/EMI April, ASCAP), HL, H100 80; RBH 40

GOTTA GET THRU THIS (Reverb, BMI/Universal, BMI) H100 26

GROWING PAINS (DO IT AGAIN) (EMI April, ASCAP/Ludacris, ASCAP/P. King, ASCAP/Copyright Control/Warner-Tamerlane, BMI), HL/WBM, RBH 82

GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 71

—H—

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP/Touched By Jazz, ASCAP), HL/WBM, RBH 25

HASTA QUE VUELVAS (Peer Int'l., BMI) LT 30

HEATSEEKER (Young Man Moving, ASCAP) RBH 100

HEAVEN (Irving, BMI/Adams Communications, BMI/Almo, ASCAP/Testatyme, ASCAP), HL, H100 32

HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) H100 98; RBH 44

HEY MA (Killa Cam, BMI/Next Level Groove, ASCAP/Jobete, ASCAP/EMI April, ASCAP/Libren, ASCAP), HL, H100 5; RBH 14

HIT THE FREEWAY (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, H100 86; RBH 32

HOT IN HERRE (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI), HL, RBH 50

HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demi's Songs, BMI/Edmonds, BMI/EMI Blackwood, BMI), HL, RBH 64

—I—

I AM MINE (Innocent Bystander, ASCAP) H100 68

I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, H100 28; RBH 6

I'D LOVE TO LAY YOU DOWN (Music City Music, ASCAP/EMI April, ASCAP), HL, CS 47

I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP), HL, H100 97

I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 59

IF HER LOVIN' DON'T KILL ME (EMI Full Keel, ASCAP/Big Grape, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 45

IF I COULD GO! (Angie Martinez, ASCAP/Mo Loving, ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP/Lil Masiell's, BMI), HL, H100 24

IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 B7; RBH 21

I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 16; H100 76

I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, H100 95

I'M GONNA GETCHA GOOD! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 10; H100 34

I'M NOT BREAKIN' (CDB, BMI/Wooley Swamp, BMI/Careers-BMG, BMI/Lingle, BMI), HL, CS 31

THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Love Ranch, ASCAP), HL, CS 18

IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 64

I NEED A GIBL (PART TWO) (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL, H100 41; RBH 49

IN THE NAME OF LOVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 76

I SHOULD BE... (ADS Music Writers, ASCAP) RBH 39

IT'LL GO AWAY (March Family, BMI/Maleah, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 52

I WANT MY BABY BACK (Sony/ATV Tree, BMI/Gold Watch, BMI/Wenonga, BMI/HEZ, BMI), HL, CS 48

I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 22

—J—

JENNY FROM THE BLOCK (Chocolate Factory, ASCAP/Tunesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Huyorican, BMI/Sony/ATV Songs, BMI/BMG Songs, ASCAP/Zomba, ASCAP/EMI United Partnership), HL/WBM, H100 11; BBH 22

JOHN J. BLANCHARD (Almo, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 41

JUST LIKE A PILL (Pink Panther, ASCAP/EMI April, ASCAP/Cyptron, BMI/EMI Blackwood, BMI), HL, H100 51

—K—

THE KETCHUP SONG (HEY HAH) (Sony/ATV Latin, BMI/Shaketown, BMI) H100 59

—L—

LA CHICA SEXY (Flamingo, BMI) LT 12

LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, CS 2; H100 20

LA REINA DEL SUB (TN Ediciones, BMI) LT 10

LA SALSA VIVE (Piloto, ASCAP/Universal Musica, ASCAP/Sir George, ASCAP/WB, ASCAP) LT 25

LAS VIAS DEL AMOR (LGA, BMI) LT 50

LATELY (BEEN DREAMIN' 'BOUT BABIES) (Designer, SESAC/Brentwood-Benson, SESAC/Songs Of Lehsem, SESAC/Regie Hamm, SESAC) CS 55

LIFE GOES ON (Angel Pie, BMI/Mike Curb, BMI/Desmundo, ASCAP/Deston, ASCAP/Sony/ATV Tunes, ASCAP/WB, ASCAP/Andreas Carlsson, STIM), HL/WBM, CS 60

LIKE I LOVE YOU (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 14; RBH 86

LITTLE THINGS (Universal-MCA, ASCAP/Universal, ASCAP/Big Elk, ASCAP/Don Williams, BMI/Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Wang Out, BMI/Sony/ATV Songs, BMI/Key 2 My Heart, BMI/WB, ASCAP), HL/WBM, H100 91; RBH 33

LONESOME ROAD (Warner-Tamerlane, BMI/1609 Songs, ASCAP/Music Of Windswept, ASCAP/Chatawa, ASCAP), WBM, CS 56

LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 1; RBH 11

A LOT OF THINGS DIFFEBENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Acuff-Rose, BMI), HL, CS 19

LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmoe, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 22; RBH 5

THE LUCKIEST MAN IN THE WORLD (Chrysalis, ASCAP/Silver-703, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 49

LUV U BETTER (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 4; RBH 1

—M—

MADE YOU LOOK (IR Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, RBH 73

MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP), HL, H100 92; RBH 41

MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 26

A MEMORY LIKE I'M GONNA BE (Cousin Mike, BMI/Murrah, BMI), WBM, CS 39

MENTIROSO (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP) LT 22

MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, RBH 46

A MOMENT LIKE THIS (BMG Scandinavia, STIM/Sony/ ATV Timber, SESAC/Sony/ATV Tree, BMI), HL, H100 9

MORE THAN A WOMAN (Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahqae Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 68

MOVE B*H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, RBH 18

MULTIPLY (Hennessey For Everyone, BMI/VOCO, BMI/Alexra, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, RBH 52

MY OLD MAN (Mike Curb, BMI/Diamond Storm, BMI/Curb, ASCAP), WBM, CS 40

MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 5; H100 42

—N—

NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bilner's, BMI/Songs Of Windswept Pacific, BMI/Pacific, BMI/Little Blue Box, ASCAP) CS 50

NO LETTING GO (Greensleeves, PRS) RBH 65

NO ME ENSENASTE (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT B

NO ME SE RAJAR (EMI April, ASCAP) LT 41

NO QUE NO (Rodali, BMI) LT 32

NOTHIN' (Off Da Yelzabulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Squish Moth, BMI/Warner-Tamerlane, BMI), HL/WBM, BBH 23

NOTHINS FREE (TVT, ASCAP) RBH B1

—O—

OH YEAH! (Money Mack, BMI) H100 65; BBH 43

ON A MISSION (WB, ASCAP/Beechtree, ASCAP/Old Desperados, ASCAP/N2D, ASCAP), WBM, CS 28

ONE DAY CLOSER TO YOU (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Dennasongs, BMI/Ensign, BMI), HL, CS 27

ONE LAST BREATH (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 13

ONE MAN (Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL, RBH 63

ONE OF THOSE DAYS (Shek'em Down, BMI/Hitco South, ASCAP/Buttaphly 2Phly Muzicc, ASCAP/Classic Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S., ASCAP/Ground Breaking, ASCAP/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL, H100 96; RBH 38

ON MY BLOCK (B. B. Skee The Chump, ASCAP/Nash Mack, ASCAP/ThreeFiveTenn, ASCAP/WB, ASCAP/BMG Songs, ASCAP), WBM, RBH 97

ORDINARY DAY (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 60

—P—

PARADISE (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobut, BMI/Top Bound, BMI), HL, RBH 67

PERDONAME MI AMOR (Seg Son, BMI) LT 3

PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 46

THE PLEDGE (Aurelius, ASCAP/DJ Irv, BMI/Blunts, Guns And Funs, ASCAP/Pookietoots, ASCAP) RBH 89

PO' FOLKS (Nappy Roots, BMI/Tarpo, ASCAP) H100 25; RBH 16

POR MAS QUE INTENTO (Kike Santander, BMI) LT 18

PRACTICE LIFE (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP/Almo, BMI), HL, CS 37

PRAYER (Mother Culture, ASCAP/WB, ASCAP), WBM, H100 63

EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 9

—Q—

QUEDO TRISTE EL JACAL (Marfre, BMI) LT 29

—R—

REACT (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/WB, ASCAP/F.O.B., ASCAP), WBM, H100 50; RBH 15

RED RAG TOP (Acuff-Rose, BMI/Sony/ATV Songs, BMI), HL, CS 11; H100 52

RELAX YOUB MIND (Brown Lace, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Penn. State, BMI/Urban Legendz, BMI/World Of Flowers, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Pinnacle Songs, ASCAP/Famous, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, BBH 88

ROCK IT (One Up, BMI) RBH 90

ROCK THE PARTY (Big T-Rock, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Hot Heat, ASCAP), HL, H100 82; RBH 35

RUB ME THE RIGHT WAY (Curb, ASCAP/Blue Tattoo, ASCAP/Sixteen Stars, BMI/John Ramey, BMI), HL/WBM, CS 51

RUNNING AWAY (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 54

—S—

SATISFACTION (Ladybug, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP), WBM, RBH 54

SHADY (McMurray's, ASCAP) RBH 94

SHE HATES ME (WB, ASCAP/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 27

SHE'LL LEAVE YOU WITH A SMILE (Cal IV, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 6; H100 39

SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Warner-Tamerlane, BMI), WBM, RBH 58

SINGLE FOR THE REST OF MY LIFE (State Of Mind Muzik, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/J. Boyd, ASCAP/C.Sills, ASCAP), HL/WBM, H100 79; RBH 62

SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 21

SI NO FUERA POR TI (Estefan, ASCAP) LT 40

SI TUVIERA QUE ELEGIR (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 13

SKBEB BOI (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 12

SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 1; H100 23

SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 36

SOMETHING (A&S Productions, BVBA/Be's Songs, NV/EMI Blackwood, BMI), HL, H100 B3

SOMEWHERE OUT THERE (Under Zenith, SOCAN/Sony/ATV Canada, SOCAN), HL, H100 53

SPIN (G-Chills, BMI/Songs Of DreamWorks, BMI/Aniello, BMI) H100 85

STARRY EYED SUBPRISE (Mute, BMI/Universal UK, ASCAP/Shifty Shell, ASCAP/EMI April, ASCAP/Carlin, ASCAP), HL, H100 46

STINGY (W.B.M. Music, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Black Baby, SESAC/Jason's Lyrics, SESAC/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, H100 49; BBH 12

STOLE (BMG Songs, ASCAP/Little Engine, ASCAP/Big Caboose, ASCAP/EMI April, ASCAP/Sonic Graffiti, ASCAP), HL, H100 36; RBH 60

THE STREETS (Base Pipe, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Nate Dogg, BMI) H100 81; RBH 47

STRONG ENOUGH TO BE YOUR MAN (Post Oak, BMI) CS 15

SUENA (Ser-Ca, BMI) LT 14

—T—

TALKIN' TO ME (Vice Game, BMI) RBH 30

TE AMO TANTO (Lideres, ASCAP) LT 44

TEN ROUNDS WITH JOSE CUERVO (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, H100 75

TE SOLTE LA RIENDA (BMG, BMI) LT 15

TE VAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 26

THERE'S NO LIMIT (Deaneling, ASCAP/PBJ, ASCAP/Warner-Tamerlane, BMI), WBM, CS 38

THESE DAYS (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 3; H100 30

THIS IS MY PARTY (Desert Storm, BMI) RBH 70

A THOUSAND MILES (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 31

THUG HOLIDAY (First N' Gold, BMI/Trick N' Bick, BMI/FNG 75, BMI/Who Wrote That Music, BMI/Juicy Tyme, ASCAP/EMI April, ASCAP), HL, RBH 79

THUG LOVIN' (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldierz Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL, RBH 28

TIGHT WHIPS (LP Boyz, BMI) RBH 91

'TIL NOTHING COMES BETWEEN US (Curb Congregation, SESAC/Monkids, SESAC/Lil-Stratton, SESAC/Hope-N-Cal, BMI/Rebecca Marshall, ASCAP), HL, CS 23

TODO MI AMOR [THE ONE YOU LOVE] (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terecel, BMI) LT 5

TONIGHT I'M GONNA LET GO (Zomba, ASCAP/Nikeeya, ASCAP/Dunn Ruff Muzique, ASCAP/Acuff Rose, BMI/Warner-Tamerlane, BMI/T'Ziah's, BMI/Ramp, BMI/Killa 4, ASCAP/Dutty Nigga, ASCAP) RBH 80

TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manati, BMI/EMI Blackwood, BMI/Duro, BMI/Air Control, ASCAP), HL, H100 66; RBH 45

TU FORMA DE SER CUMBIA (Copyright Control) LT 45

TU NO SOSPECHAS (Ventura, ASCAP) LT 31

TU SABES BIEN (Don Cat, ASCAP) LT 35

TWO WRONGS (Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI), HL, H100 99

—U—

UN BESO (Que Loco, ASCAP) LT 42

UNBROKEN (WB, ASCAP/Platinum Plow, ASCAP/Almo, ASCAP/Anwa, ASCAP), HL/WBM, H100 94

UNDERNEATH IT ALL (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 6

UNUSUALLY UNUSUAL (WB, ASCAP), WBM, CS 24

UP! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 57

UP & DOWN (IN & OUT) (Deborah Cox, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP/Who Knows, BMI), HL, RBH 83

—V—

VIRGINITY (Notting Hill, SESAC/Young Fiano, SESAC/Put R Down, SESAC/Notting Dale, ASCAP/T. Scott Style, SESAC) RBH 99

VIVIENDO (Warner-Tamerlane, BMI/Fernando Osorio, BMI/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 37

VUELA MUY ALTO (World Deep, BMI/Sony/ATV Latin, BMI) LT 11

—W—

WAITIN' FOR THE DJ (Pen Skills, BMI/Jazzmen, BMI/Warner Tamerlane, BMI/Houdah, BMI/Zomba, BMI), WBM, RBH 98

WAITIN' ON JOE (MAS Venture, BMI/Misterssippi, BMI) CS 32

WAKE UP (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Nate Dogg, BMI/E.balastin, ASCAP/EMI April, ASCAP/Warren G, ASCAP/National League, ASCAP/Stone City, ASCAP/Mtume, BMI/Universal, BMI), HL/WBM, RBH 66

WANKSTA (221, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP) RBH 24

WAY TOO DEEP (Childs Eyes, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP/More Extreme Songs, SESAC/Big One Three, SESAC/Exteme Writer's Group, SESAC) CS 58

THE WAY WE BALL (Lucky, BMI) RBH 75

WHAT WE DO (Efartooee, ASCAP/F.O.B., ASCAP/Carter Boys, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Unichappell, BMI/Alexscar, BMI/EMI April, ASCAP), HL, RBH 57

WHAT WE'RE GONNA DO ABOUT IT (Mosaic, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 44

WHEN THE LAST TIME (Terradome, ASCAP/GenMart, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 21; BBH 9

WHERE WOULD YOU BE (Castle Street, ASCAP/Mr. Noise, BMI/We Make Music, BMI/Werner-Tamerlane, BMI), WBM, CS 9; H100 61

WHO'S YOUR DADDY? (Tokeco Tunes, BMI) CS 7; H100 43

WHY I LOVE YOU (Kharatroy, ASCAP/Nine Houses, ASCAP/Strange Motel, ASCAP/David McPhersongs, BMI), HL, H100 84; BBH 26

WORK IN PROGRESS (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 4; H100 35

WORK IT (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 2; RBH 2

—Y—

YOU CAN'T HIDE BEAUTIFUL (Lights Of Denver, ASCAP/Famous, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 25

YOU KNOW YOU'RE RIGHT (End Of Music, BMI/EMI Virgin Songs, BMI), HL, H100 47

YOUR BODY IS A WONDERLAND (Specific Harm, ASCAP), CLM, H100 37

Y TU TE VAS (WB, ASCAP) LT 4

—Z—

THE ZEPHYR SONG (Moebetoblame, BMI/Warner-Tamerlane, BMI), WBM, H100 55

Amid Changes, Local PDs Still Call Shots On Music

Continued from page 1

about the ways that PDs function.

Virgin senior VP of promotion Steve Leeds says even record labels have long held the misconception that programmers "sit around all day listening to records, waiting for us to call." That's never been the case, according to Leeds. "It's always been a challenge to get to the decision-makers. The job is to generate audience share and ratings," he says. And one of the ways they do that is through music.

The PD has long performed this function with the input of consultants, group PDs, brand managers, and indie promoters. But musical passion remains an important piece of the picture.

"For you to be successful, the passion for the music still has to be there," says Danny Howard, PD at Bahakel-owned AC WDEF (Sunny 92.3) Chattanooga, Tenn. "If you're really into radio, that's your first love and passion. [For] most PDs and music people, that's the best avenue for them to really maintain that creative and artistic control over that product."

McDONALD'S RADIO

Still, Hidden Beach Recordings founder and president Steve McKeever complains of a sameness in radio across the country—"like when you go into any McDonald's, you know what you're going to get." McKeever adds that there's no surprise or local flavor when you turn on a radio station, no matter where you are.

Some radio executives have cited McDonald's-like consistency as a model for their radio stations. Clear Channel, for instance, names many of its top 40 outlets across the country "Kiss," after its flagship top 40 property in Los Angeles, KLSX. Even the logos are similar. The logic goes that if a listener is in Austin; Chicago; Cincinnati; Cleveland; Dallas; Dayton, Ohio; Des Moines, Iowa; Harrisburg, Pa.; Las Vegas; Pittsburgh; or Toledo, Ohio—all homes to Kiss stations—they can instantly recognize the Kiss logo and brand and have a general idea of what they are going to hear.

Consistent? Yes. Identical? No. Consider the distinctions between WKSC and KISS. Clear Channel's "Kiss-FM" top 40 outlets in Chicago and Dallas, respectively. According to Nielsen Broadcast Data Systems (BDS), the top five most-played artists for the week ending Oct. 20 at WKSC were Cam'ron Featuring Juelz Santana, Eminem, Justin Timberlake, Avril Lavigne, and No Doubt Featuring Lady Saw. The top five at KHKS were Kelly Clarkson, No Doubt, Lavigne, John Mayer, and Creed. Similar, but not identical. More telling, WKSC was just picking up on TLC that week, while KHKS was introducing its listeners to Missy "Misdemeanor" Elliott, O-Town, and Craig David.

CORPORATE PD NOT A QB

Despite such evidence, McKeever cites an L.A. DJ who uses a football analogy to describe radio today. "[It] used to be the quarterback who called the plays . . . and also had interaction with the players on the field. Now it's the offensive coordinator, up in the high booth—not on the field—looking at a computer program: That's the person calling the plays. That's the same thing that's wrong with radio."

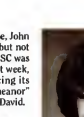
While that view is shared by many, the programming practices at the chains are not that simple—or uniform. At Infinity Radio—which owns 42 urban radio stations—regular conference calls are held, with programmers from similarly formatted stations discussing what music is working in their markets.

This networking is intended to allow programmers to maintain control, while enhancing the information upon which they can base music decisions. Keith Clark, Infinity's operations manager for its Pittsburgh stations, says, "We don't have any kind of corporate structure for deciding what records are played."



A spokesman points out that chairman/CEO John Sykes and recently arrived president of programming Andy Schuon are still developing their vision for a programming structure for Infinity. At this point, Schuon handles bigpicture programming moves, such as the recent announcement that Infinity stations will carry the audio of *Late Show With David Letterman*. Beyond that, PDs continue to report to their GMs and work on their own local programming.

At Clear Channel, with more than 1,200 radio stations, the programming structure is built around eight geographic divisions. Each division has a senior VP of radio. Also, there are about 40 regional VPs among the eight divisions. Each has a home market with expanded reach over



smaller surrounding markets.

In September, that arrangement was augmented by the addition of divisional senior VPs of programming to operate parallel to the eight divisional senior VPs of radio. The new senior VPs oversee a certain number of stations in their home cluster, work with the PDs in their markets to help with local content, and may also have a format specialty they can apply to similarly formatted stations. Additionally, brand managers serve as internal consultants.

Senior VP of programming Tom Owens—to whom the divisional senior VPs of programming report —says the structure does not remove autonomy from the local PDs. "We believe in recruitment excellence over micromanagement," he says. "A group of our size dictates decentralization. We have to balance our obligation to manage with respect for local autonomy. There continues to be no suitable substitute for strong local product leadership."

At Cumulus, owner of 260 stations, the corporate programming department appears to have more interaction with local PDs than the central programmers at other chains. Chairman/CEO Lew Dickey says each outlet has a PD who has direct daily interaction with one of the chain's seven format specialists.

It's executive VP John Dickey's job to oversee the company's programming, marketing, and engineering—"everything that comes out of the speakers," Lew Dickey says.

The goal, according to Lew Dickey, "is centralized strategic planning and decentralized quality control." The local PD's responsibility is to execute the plan. Dickey says there is "a hell of a lot of communication between the corporate programming guys and the local PD." They're in daily contact, going over airchecks, providing feedback, and talking about music.

There are regular music calls where the corporate programmers discuss in-house research on songs to help the local PDs make music decisions. Lew Dickey says, "We try to focus as much as we can on the process of picking good music and not be swayed by promotion."

Cox, which has 79 stations, also has format experts. "We have some internal format consultants that work with the PDs at our stations," Neil says, "but the PD in the individual market still makes the calls on individual records."

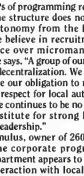
Neil is not a fan of centralized programming. He invites observers to examine the similarly formatted stations in his company, saying they would not all be adding the same record at the same time.

For the week ending Oct. 27, Nielsen BDS has Cox top 40 WBLI Long Island, N.Y., adding Craig David and Nivea Featuring Brian & B. Meanwhile, sister top 40 WAPE Jacksonville, Fla., added Puddle of Mudd. On the modern rock side, WSUN Tampa, Fla., added Crazy Town, New Found Glory, Sum 41, and the Vines. Sister station WDYL Richmond, Va., added only the Crazy Town single.

"We try to keep our business very decentralized," Neil continues, "and those kinds of decisions are better-made by those local teams than someone sitting in some [other] city trying to get the vibe of the market."

As Virgin's Leeds puts it, "I still see those decisions being made for the most part on a local level with input from some other authority."

That's not always the case. Pamal Broadcasting top 40 WFLY Albany, N.Y., PD Donny Michaels recently told *Billboard* sister publication *Airplay Monitor* that prior to his current post, he had programmed a station for Clear Channel in Poughkeepsie, N.Y., where a brand manager from an



outside market would go over his music with him before he added anything to the station.

Clear Channel's Owens says, "Autonomy is commensurate with ability, not market size. If the local programmer is in need of support services or greater supervision, we would provide them—with the goal of growing the talent toward increasing self-reliance. Generally, local PDs have complete authority with respect to music additions. They are encouraged to consult with their brand managers and share relevant research data as part of the decision process."

Leeds sees some situations in "tertiary markets" where "the staffing scenarios are forcing out-of-market PDs" to make musical decisions. "But that's the exception," Leeds says he is confounded that such situations are not acknowledged by those involved. He will call a station and be told that the music decisions come from so-and-so at another station, but when he calls that other station, he is told that that person has nothing to do with the music at the first station. He says, "That's frustrating, and I don't understand why [they are] pretending."

Veteran programmer Paul Drew says even before there was consolidation, there were group PDs. That's the role he played for the RKO chain in the 1970s. He would make surprise visits to markets, where he would listen to the RKO station for a few days and then "meet with the PD to let him know what I heard or didn't hear," Drew says. "There were times I did use the authority I had to remove, modify, or contribute to a station's programming," but that was not acted out as a national mandate to all RKO stations.

HOW INDIES FIT IN THE MIX

In addition to maintaining varied programming philosophies, today's radio chains have differing approaches to working with independent promoters.

Typically, an indie promoter stakes out an exclusive relationship with a radio station or chain. This means that the programmer of a station will talk with no other independent promoter and in some cases no record-label representative. The independent promoter becomes the exclusive link between the label and the station.

For this exclusivity, the station or chain gets financial compensation from the promotion company. The indie then charges a record label every time the client station adds a record.

This arrangement allows compensation to flow from indies to radio without being tied directly to airplay of a specific song—although the indie can charge the label per song. If a radio station is compensated for playing a specific record and does not disclose that over the air, it is in violation of the law.

With consolidation, many of the indie deals have moved to the corporate level. While the revenue is realized nationally, it is unclear how such deals trickle down to affect programming on the local level.

The role of indies is questionable enough that at least one radio company, Cox, recently declared it would not renew contracts with independent promoters as they come due (*Billboard*, Nov. 2). Cox's Neil tells *Billboard* that the potential appearance of impropriety helped fuel the decision.

Neil says, "If you just looked at the basic relationships between the indies and the radio stations, which was: 'We're going to be the exclusive rep of the station . . . and in return for that, you're going to get some lump sum of money or credit,' " it was hard to explain that that relationship did not translate into the indie having control over a station. "They don't, but the appear-

(Continued on next page)

Jackson 'Drives' To CMA Victory

Continued from page 1

nations was quite overwhelming already."

Drive spawned double nominations in the single and song categories, as both "Where Were You (When the World Stopped Turning)" and "Drive (For Daddy Gene)" were nominated in both categories, with "Where Were You" ultimately winning both. He debuted the song—a reaction to the tragedy of Sept. 11, 2001—on last year's CMA Awards broadcast, stealing the show.

As to how he plans to continue in the wake of such a huge hit, Jackson laughed and said, "I'm ready to get back to them drinking songs now."

RLG DOMINATES

RLG artists also dominated other categories. RCA's Martina McBride won her second award for female vocalist of the year. (The first was in 1999.) Arista duo Brooks & Dunn picked up its 10th win in the vocal duo of the year category, and the label's Brad Paisley won music video of the year for "I'm Gonna Miss Her (The Fishin' Song)." Directed by Peter Zavadil, the video included appearances by Little Jimmy Dickens,



BRAD PAISLEY

Jerry Springer, sportscaster Dan Patrick, and Paisley's fiancee, actress Kimberly Williams.

Paisley, who took home the Horizon Award in 2000, says he's getting more comfortable with performing on awards shows. "It's not so unknown now. It's nice to show up and know what to expect," says Paisley, an avid fisherman who co-authored a book on the sport with M.B. Roberts that is due out next spring.

Brooks & Dunn's Ronnie Dunn told *Billboard*: "We're glad to be here and glad to have a job in the music business." The duo was competing against Montgomery Gentry, Sons of the Desert, the Warren Brothers, and the Bellamy Brothers in the vocal duo category. Having been nominated in the duo category 14 times without a win, the Bellamys are often compared to Susan Lucci, the soap-opera actress who was nominated for nearly two decades before winning her first Daytime Emmy Award.

Dunn readily admits to being a Bellamy fan. "I opened for them in 1979 in Tulsa, Okla.—of course I was 12 years old," Dunn says. "It's good to see them out there. They are a very legitimate duo, and it's good to see them nominated."

Currently on Curb Records/Bellamy Brothers Records, Howard and David Bellamy celebrated their 25th anniversary in the business last year. Though Brooks & Dunn took the duo trophy, the Bellamys did not go home from this year's CMA Awards empty-handed. They won the International Artist Achievement Award (formerly the International Touring Award), presented by the CMA. Previous recipients include Shania Twain, Trisha Yearwood, and Lonestar.

"We haven't had much experience at this," David Bellamy said with a smile, regarding their win.

"The international market has been so important to us our entire career," Howard Bellamy commented. "We actually broke out of Europe. So we've always looked at this market as important."

FLAT-OUT HAPPY

Lyric Street's Rascal Flatts had a lot to celebrate. Not only did it pick up this year's Horizon Award, but the trio was also basking in the debut at No. 1 this week of its sophomore album, *Melt*, on the *Billboard* Top Country Albums chart and at No. 5 on The Billboard 200. Rascal's Gary LeVox credits the group's success to strong material, saying that its hit "I'm Movin' On" "certainly catapulted us into a whole other place. Every career begins and ends with great songs, and when you have the opportunity to cut a song like 'I'm Movin' On,' it touches lives. It almost becomes bigger than the artist. As long as you put great songs in the sky's the limit."

Backstage after the show, an emotional McBride said winning a second female vocalist honor was every bit as gratifying as the first. "The first time we won, we had been nominated a few times before, so I felt like it was something we'd worked really, really hard for. It had been a while in the making," she says. "This time I wasn't prepared. I was happy with one. I never expected to win twice. It was really emotional to think I have this support from the industry. I'm so grateful I get to do this."



BROOKS & DUNN

Conspicuously absent were the Dixie Chicks, who won their fourth vocal group of the year award. The CMA award for vocal event of the year went to Willie Nelson and Lee Ann Womack for their duet "Mendocino County Line," from Nelson's Lost Highway album *The Great Divide*. Dobro player Jerry Douglas won his first CMA musician of the year award.

Dolly Parton inducted 93-year-old Grand Ole Opry stalwart Bill Carlisle and her former duet partner Porter Wagoner into the Country Music Hall of Fame. During the telecast, Parton also performed "Hello God" from her current album, *Halos & Horns*.

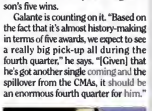
It was one of the performances that retailers expect will spur sales. "That will help her out a lot," Tower Nashville GM Jon Kerlikowske says. "I'm going to go look at how many [albums] I have in stock."

Brian Smith, VP of store operations at Marietta, Ga.-based Value Music Concepts, notes: "Without question, you will always see a few big artists that score big with a performance slot, but I believe—and sales, I think, will prove me right this time—that the up-and-comers will be the winners this year. I also think Shania's opening slot will do more good than any other artist playing that night."

Kerlikowske agrees. "They would do a whole lot if I had Shania Twain to sell, but the record doesn't come out until Nov. 19. It's quite a tease. I'd love to have that record. It will be the most requested record that's not available."

Kerlikowske says Jackson has been the best-selling artist in Tower's CMA nominee campaign, and he says the album will sell briskly following Jackson's five wins.

Galante is counting on it. "Based on the fact that it's almost history-making in terms of five awards, we expect to see a really big kick-up all during the fourth quarter," he says. "[Given] that he's got another single coming and the spillover from the CMAs, it should be an enormous fourth quarter for him."



RASCAL FLATTS

Sheridan Tops List At SESAC Country Awards

Irish-Born Artist Wins Country Songwriter And Song Of The Year Honors

BY PHYLLIS STARK

NASHVILLE—Naoise Sheridan was the top winner at SESAC's Country Music Awards, held Nov. 7 at the company's Music Row headquarters. Irish-born, Canadian-raised Sheridan was named SESAC's country songwriter of the year, and his song "Young," a hit for Kenny Chesney, was awarded SESAC's country song of the year honors.

Sheridan also won a performance award in the Americana category for "Rivertown," which was written by Sheridan and Walt Wilkins and recorded by Wilkins. In addition, Sheridan's publishers—BMG Canada, Multisongs, and Ross Cahill Music—were named SESAC's country publishers of the year.

The SESAC Legacy Award was presented to Karen Taylor-Good and Burton Collins for their song "How Can I Help You Say Goodbye," a 1994 hit for Patty Loveless. The SESAC Legacy Award has been presented only twice before in the company's 72-year history.

In 1986, SESAC became the first performing-rights organization to give awards in the Americana format. Continuing that tradition, SESAC honored Americana artist/writers Wilkins, Sheridan, Kevin Welch, and Bob Dylan with performance awards this year.

Albert E. Brumley & Sons received a performance award for the gospel classic "I'll Fly Away," written in 1929 by Albert E. Brumley. The song has enjoyed a recent commercial revival as part of the hit soundtrack to *O Brother, Where Art Thou?* and the companion live album *Down From the Mountain*.

In addition to songwriter, publisher, and song of the year awards for the country genre, seven country singles received performance activity awards, which recognize significant recurrent airplay during the past year. They are:

• "I'm Tryin'," written by Chris Wallin. Publishers: Pacific Wind Music, ATI Music. Recorded by Trace Adkins.

• "Downtime," written by Philip Coleman. Publisher: Graviton Music. Recorded by Jo Dee Messina.

• "I'm From the Country," written by Stan Webb. Publisher: Stan Webb Music. Recorded by Tracy Byrd.

• "This Everyday Love," written by Gene Nelson. Publishers: Sony/ATV Music, Emelia Music. Recorded by Rascal Flatts.

• "Carry On," written by Walt Wilkins. Publisher: Curb Congregation Songs. Recorded by Pat Green.

• "Look at Me Now," written by Steve Mandile. Publishers: More Extreme Songs, Big One Three Music, W.B.M. Music Corp. Recorded by Sixwire.

• "'Til Nothing Comes Between Us," written by Tony Marty. Publishers: Curb Congregation Songs, Windsis Music, Lil Strat Songs. Recorded by John Michael Montgomery.

SESAC also presented seven performance activity awards in the Americana field, where the awards go to albums rather than singles. The winners are:

• *Millionaire*, Kevin Welch and the Danes. Awards to songwriters: Kevin Welch, Dustin Welch. Awards to publishers: Universal Tunes, Super Rooster Music, Glacier Park Music, Family Style Publishing, Spur 66 Music.

• *Rivertown*, Walt Wilkins. Songwriter: Walt Wilkins, Naoise Sheridan. Publishers: Curb Congregation Songs, Multisongs.

• *Three Days*, Pat Green. Songwriter: Walt Wilkins. Publisher: Curb Congregation Songs.

• *Love & Theft*, Bob Dylan. Songwriter: Bob Dylan. Publisher: Special Rider Music.

• *Will the Circle Be Unbroken, Vol. 2*. Songwriter: Bob Dylan. Publisher: Dwarf Music.

• *Buddy and Julie Miller*. Buddy & Julie Miller. Songwriter: Bob Dylan. Publisher: Ram's Horn Music.

• *Down From the Mountain*, various artists. Publisher: Albert E. Brumley & Sons for "I'll Fly Away."

Continued from preceding page

ance just doesn't look good."

On the other hand, Cumulus embraces independent promotion. The chain has a deal with Jeff McCluskey and Associates. Cumulus chief Dickey says it is largely a matter of efficiency. The indie talks with the corporate-level programmer "rather than have indies out there talking to PDs and taking up a lot of their time." That way, Dickey says, the front-line PD can remain "focused on the sound of their radio station."

Dickey characterizes the independent promoter's "very focused access to the company at the corporate level" as providing "just one more data point" that the corporate programmer takes to the table when discussing music with the PD.

Clear Channel, too, maintains relationships with various independent promoters. Unlike the Cumulus model of corporate contact, Clear Channel allows for communication between indies and local PDs—but with restrictions. "Independent contact with the program or music directors is limited to once per week or at the programmer's discretion," Owens says. "The independents assign specific personnel to deal with each radio station. The labels have unrestricted access to the programmers and local decision makers, as always."

The business relationship also has restrictions. "Any dollars that change hands between an indie and Clear Channel must be at the corporate level," Owens says. "We have consolidated the flow of dollars and in return provided research data and other information to the indies to share with the labels."

Regardless of the current relationship between the chains and the indies, U.S. record companies are still bemoaning their growing promotion expenditures. Earlier this year, the Recording Industry Assn. of America approached several members of Congress in hopes of initiating an investigation of these relationships (*Billboard*, Jan. 19). But the issue failed to gain wide attention in Washington, D.C.



First Artists Confirmed For 2002 Billboard Music Awards

Avril Lavigne, Creed, Nelly, and Puddle of Mudd are the first artists confirmed to perform at the 2002 Billboard Music Awards, set to air live Dec. 9 on Fox from the MGM Grand Garden Arena in Las Vegas. The 13th annual awards will honor the year's most successful acts as determined by the *Billboard* charts. The show's hosts, additional performers, and finalists will be announced in the coming weeks.

Other artists scheduled to appear at this year's awards include Justin Guarini from *American Idol*, Snoop Dogg, Master P, Lil' Romeo, 'N Sync's JC Chasez, Joe, and Nick Carter.

Creed is a two-time winner of *Billboard's* rock artist of the year honor, and Nelly was a finalist in four categories last year. This will be the first appearances at the Billboard Music Awards for Lavigne and Puddle of Mudd. Lavigne's debut album, *Let Go* (Arista), and Puddle of Mudd's *Come Clean* (Flawless) were both certified platinum this year.

R. Kelly was the big winner at last year's awards, toking home six trophies, including R&B/hip-hop artist of the year and R&B/hip-hop album of the year for *TP-2.com* (Jive). Destiny's Child and Tim McGraw picked up five awards each.

For more information on the 2002 Billboard Music Awards, call 646-654-4600 or email billboardawards@vnuinc.com. For hotel information, call 800-929-1111 or visit www.mgmgrand.com.

upcoming events

Billboard Music Awards
Dec. 9 • MGM Grand Garden Arena • Las Vegas
for info: 646.654.4600 • billboardawards@vnuinc.com

Billboard/Airplay Monitor Seminar & Awards
Feb. 6-8 • The Eden Roc Resort • Miami Beach
for info: 646 654 4660 • bbevents@billboard.com

THIS WEEK@ Billboard.com

COMING THIS WEEK: **U2** chronicles the second decade of its career with ***The Best Of 1990-2000***, featuring such hits as "One" and "Mysterious Ways" alongside two new songs (see story, page 15). In comments exclusive to Billboard.com, **U2** guitarist **the Edge** offers track-by-track insight into the new collection's treasures.


U2

Billboard.com will also feature reviews of the soundtrack to the **Eminem**-starring film ***8 Mile*** (Shady/Interscope); **Dave Matthews Band's** concert set ***Live at Folsom Field*** (RCA); and eclectic New York instrumental combo **Out Hud's** ***S.T.R.E.E.T. D.A.D.*** (Kranky).

The site will also offer a report from the Chicago kickoff of **Peter Gabriel's** first full-scale North American tour in nearly a decade.

News contact: Jonothon Cohen • jocohen@billboard.com

home front

Billboard Music Group events & happenings



DIRECTORY of the week

MUSICIAN'S GUIDE

The winter/spring 2003 edition of *The Musician's Guide to Touring & Promotion* arrives this month from *Billboard* with an all-new look and a new dedication to its role as the ultimate resource for working bands and musicians.

The guide, now in its 19th edition, has a new logo and a fresh cover design highlighting Goo Goo Dolls frontman John Rzeznik. The winter/spring edition is themed "The Vocal Issue" and features the cover story "Vocalists Share Their Secrets of Success." In this exclusive article, such hit vocalists as Rzeznik, Musiq, LeAnn Rimes, and Everclear's Art Alexakis describe the joys and rigors of keeping their voices in shape. Plus, we examine the state of technology for live vocals in "The Right Gear for a Great Vocal Sound."

In addition, the guide includes 150 pages of essential industry contacts, including information on agents, managers, attorneys, A&R executives, clubs, radio stations, retailers, disc and tape services, and more.

The guide costs just $12.95 ($14.95 in Canada) and hits newsstands Dec. 3.To order, call 800-745-8922 or visit www.musiciansguide.com.

visit www.billboard.com

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The Billboard BackBeat
EDITED BY CHUCK TAYLOR



Halloween Treats

DVD Entertainment Group, a Hollywood-based trade association, donated 80 DVD players and more than 500 DVD titles to the City of Hope Cancer Center during the annual City of Hope Halloween Trick or Treat Parade. Acknowledging the occasion are, from left, **Emiel Petrone**, chairman of the DVD Entertainment Group; **Anne McCune**, senior VP of Medical Center Operations for City of Hope; and **Bob Chapek**, president of Buena Vista Home Entertainment and the DVD Entertainment Group.



Straight Up

Paula Abdul shows *Sesame Street*'s Zoe and Elmo all the right moves in a new home video *Zoe's Dance Moves*, currently in production. Abdul stars as the muppets' dance teacher in this direct-to-video special, developed to introduce preschoolers to the joy of dance. The production is due in stores in March.



Fast Track

Elektra's **Third Eye Blind** took a break from recording its upcoming *Crystal Ballet* (Feb. 11, 2003) to hang out with driver **Jeff Green** at a NASCAR race in Martinsville, Va. Pictured, from left, are Green and Third Eye Blind's **Arion Salazar**, **Stephan Jenkins**, **Tony Fredianelli**, and **Brad Hargreaves**.

Picture This: Bryan Adams



Bryan Adams Photographs Robert Plant

Although he has forged a successful career based on sound, Bryan Adams also likes to picture what he has accomplished as a singer/songwriter.

The Canadian artist is an avid photographer whose work has appeared in books, galleries, and magazines around the world. His passion began as a way to document his own life and times through the years—things like album covers, touring, recording sessions, and television appearances. "Then I did a couple books to raise money for breast cancer, and that led to being asked to do things for magazines and then on to what I'm doing now," Adams says.

Which, at this moment, is a shoot of Robert Plant for his tour promotion, commissioned by Cadillac. The pair hooked up in an abandoned warehouse in London (pictured), where Adams positioned the rock legend around a series of new and classic Cadillacs and shot to his heart's desire. "He's great to work with," Adams says of Plant.

On a near-daily basis, Adams carries a Contax T2 camera with him to capture life unfolding. His favorite cameras are a Leica M7 and a Rolleiflex. He also favors the Mamiya RZ.

"I started primarily doing things for myself that involve nature, but I've ended up including them with portraits and fashion work," he says—including a particularly memorable shoot with Kate Moss: "I used my kitchen as a photo studio for a long time. A couple years ago I was getting ready to do a shoot of Kate while my builders were working in the next room. When Kate arrived for the shoot, she wore only black eyeliner and fishnet stockings. . . My builders couldn't believe it. I don't think they ever got over it."

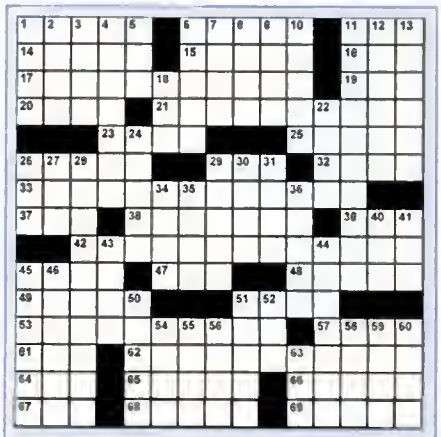
Adams has exhibited his photographs at two galleries in Canada and at the Saatchi Gallery in London. As he looks toward writing songs for his next album this month in Vancouver, Canada, he will continue to balance his two loves.



Bryan Adams' Self Portrait

"I divide my time equally between music and photos," Adams says. "I suppose the thing that drives me toward it is the same need that drives me in music: the idea of creating something from nothing."

CHUCK TAYLOR



'WHO ARE YOU?' by Matt Gaffney

Across

1 Thanks, to Hector Berlioz
6 After-dinner items
11 German wheels
14 See 23-across
15 Space Invaders makers
16 The Miracles' "___ Baby Baby"
17 Val Kilmer, 1991
19 Sport-___
20 Go through porous material
21 Angela Bassett, 1993
23 With 14-across, Cat Stevens tune of 1967
25 Move like a crab
26 "You've ___ long way, baby!"
29 "___ Pepper's Lonely Hearts Club Band"
32 Mama of the Mamas & the Papas
33 Forest Whitaker, 1988
37 Stevie Wonder's Ellington tribute "___ Duke"
38 Expose
39 Sade's "Is ___ Crime"
42 Lou Diamond Phillips, 1987
45 Letters and bills
47 It merged with Time Warner
48 Billboard charts, essentially
49 2001 Trick Daddy album "Thugs ___"
51 Hinton or Jackson of jazz
53 Gary Oldman, 1986
57 Popular cuisine
61 Jones or T. Hall
62 Sissy Spacek, 1977
64 Finnish conductor ___-Pekka Salonen
65 Big nickname on the sax
66 John Updike's "Rabbit ___"
67 Stone Wood
68 ___ no question
69 Guitar ridges

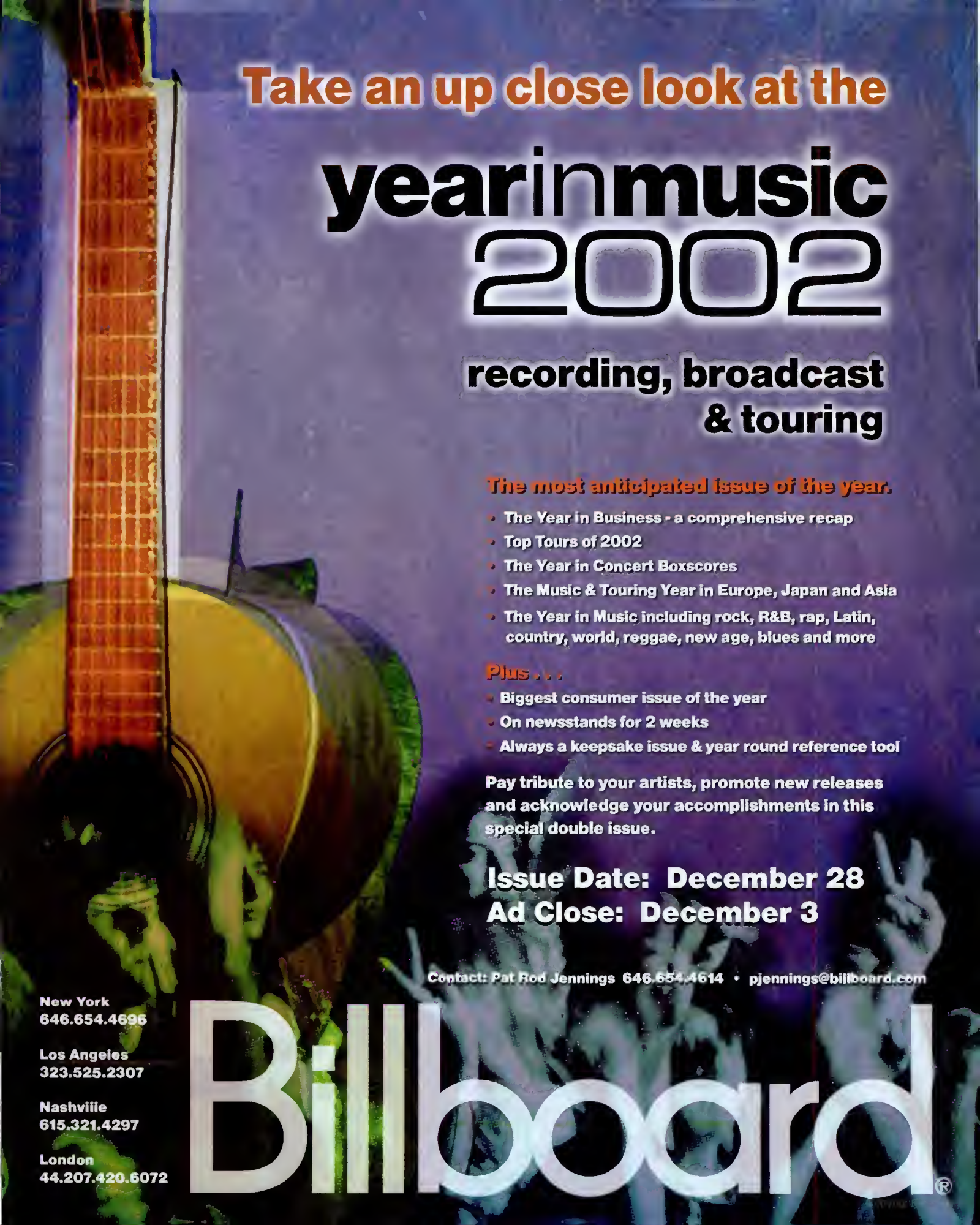
Down

1 David Bowie's astronaut Tom, and others abbr
2 Traditional folk tune "___ Canal"
3 Nero fiddled while it burned
4 More like Elton John costumes
5 98 Degrees hit of 1999
6 Lisa ___ (Elvis's daughter)
7 Cat Stevens tune "Can't Keep ___"
8 Acronym on the space shuttles
9 Horse's pace
10 Kind of headache
11 Outer limits
12 Bands on tour may stay in them
13 Hanson hit "___ the Love"
18 Way to go abbr.
22 It's thrown at weddings
24 Toast with a glass of French wine
26 Injection amts
27 "___ believe in yesterday"
28 He's taken
29 Go bad
30 "I ___ My Love a Cherry"
31 Soundtrack composer Jones, casually
34 Machu Picchu builder
35 ___ & the Bunnymen
36 Big name in contemporary jazz
40 Explosive palindrome
41 "But when you shake your ___" (George Michael line)
43 1995 dance hit "___ U Baby"
44 Comparatively tiny
45 Original tape
46 Vocal style between ana and recitative
50 Like some rivers
51 Less talkative
52 Ending for violin or harpsichord
54 Musician's most faithful followers
55 Gershwin and others
56 Prefix meaning "wire"
58 Jekyll's counterpart
59 "Sometimes you feel like ___"
60 Big band from Sydney
63 Dog's noise in cartoons

The solution to this week's puzzle can be found on page 88.

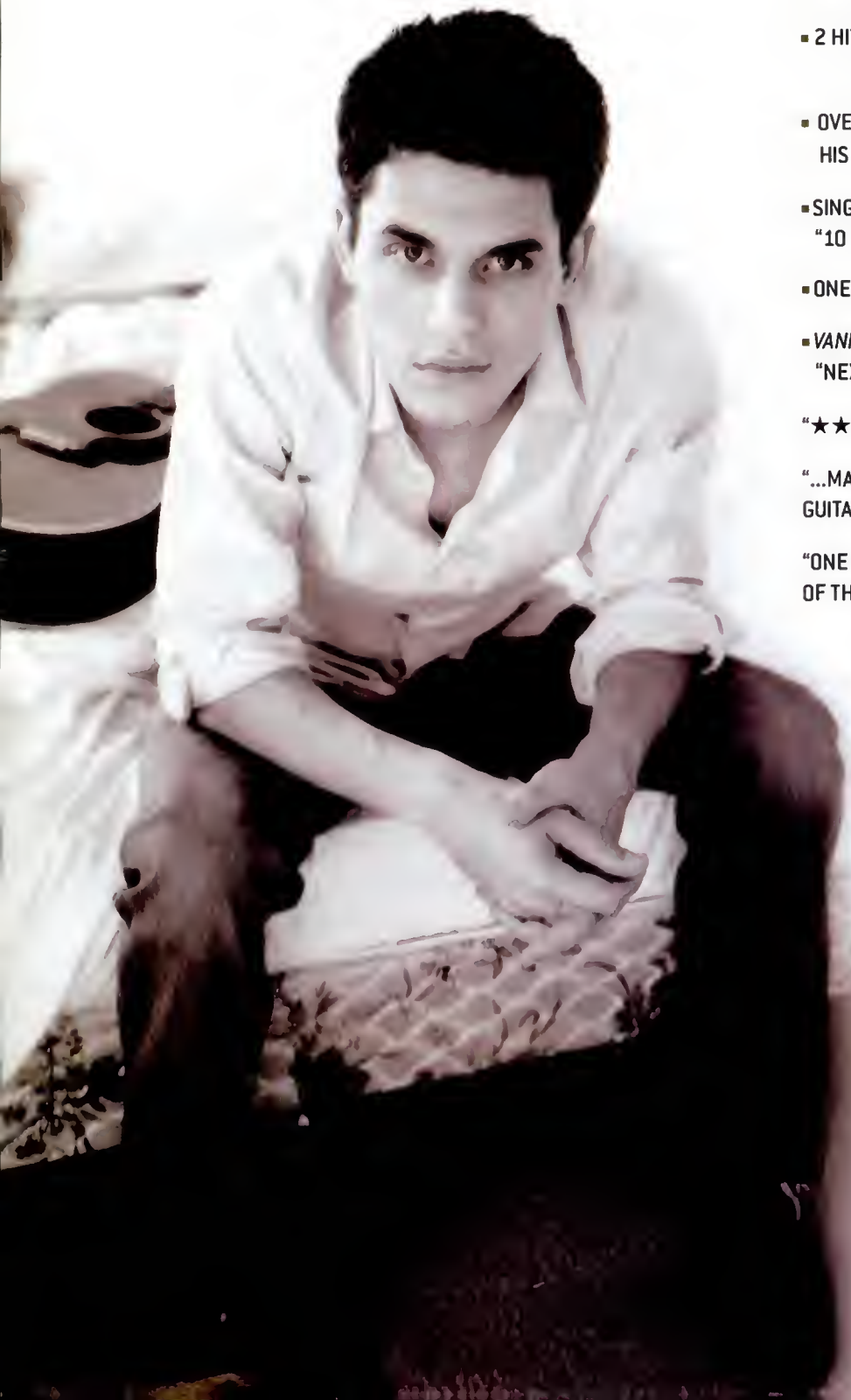
RIM SHOTS by Mark Parisi




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